The AMERICAN HOME

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February 1936

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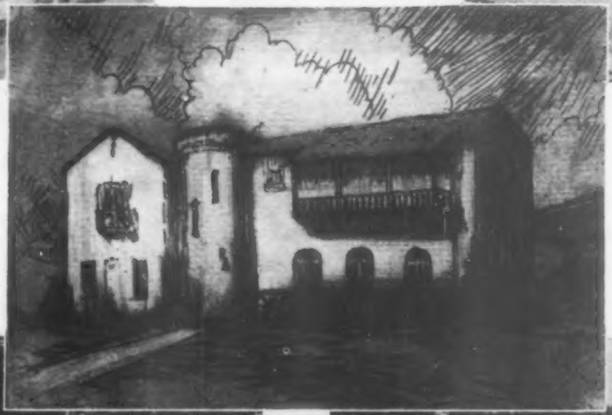
Left: Home of Mr. and Mrs. Wm. Darling, Trenton, N. J. Right: Home of Mr. and Mrs. A. J. Dean, Kalispell, Mont. Below: Home of Mr. and Mrs. J. Lawrence, Dallas, Texas



Below: Pool in the garden of Mrs. J. Omobundro, Nashville, Tenn.

Below: Pool in the garden of Mr. H. R. Kahrs, Augusta, Georgia

FEBRUARY, 1936

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** Exhibit of Mr. Hugh Dillman at the Palm Beach Flower Show. Maitland Belknap, Architect*

MRS. JEAN AUSTIN, Editor
LEONARD BARRON, Horticultural Editor
CHARLOTTE L. EATON, Associate Editor

Left: Home of Mr. and Mrs. Samuel Zechar, Westerville, Ohio. Center: Summer home of Mr. and Mrs. A. Earl Petty, Browns Mills in the Pines, N. J. Right: Home of Mr. and Mrs. C. E. Gallant, Inglewood, Cal.

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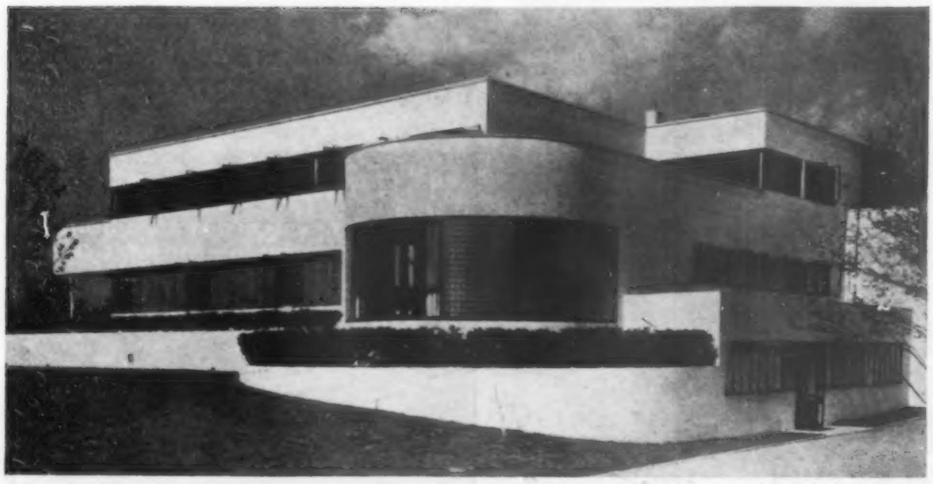

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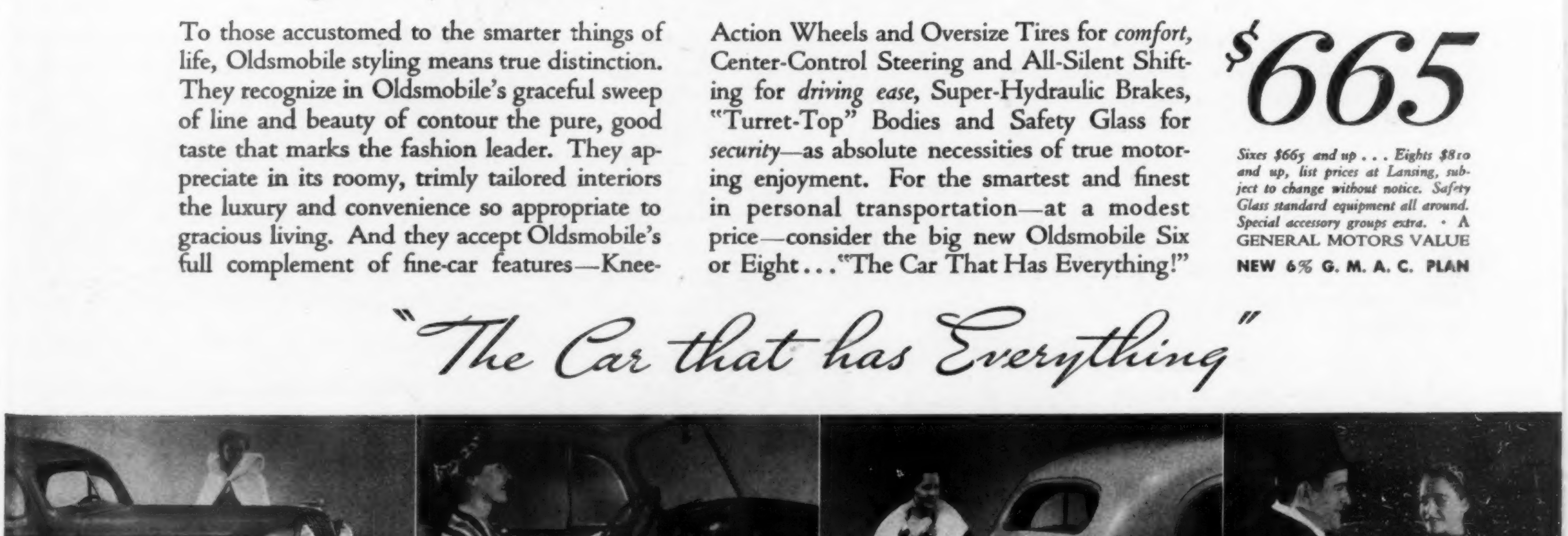

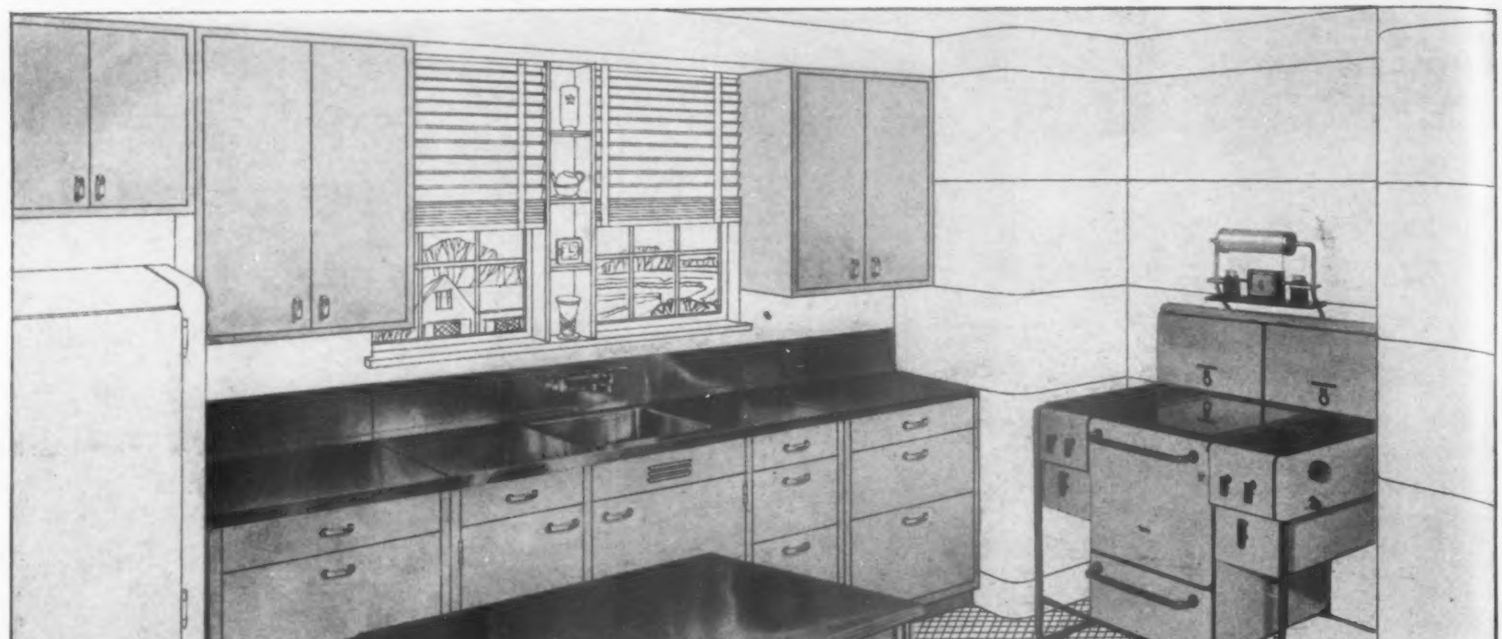
AM I SURPRISED!

This modern kitchen was designed by Lurelle Guild, prominent interior decorator. Against the right hand wall is the newest Magic Chef Range, made by the American Stove Company, Cleveland, O. The top is Monel Metal. In the rear, a Monel Metal "Straitline" sink with steel cabinet. The "Smartline" Table brilliantly topped off with Monel Metal is one of many attractive models manufactured by Mutschler Bros. Co., Nappanee, Ind.

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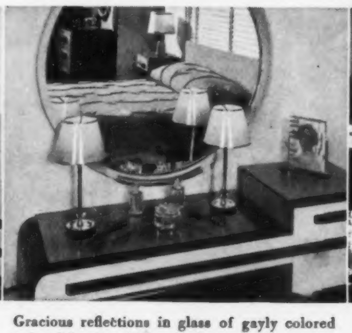
FURNISHINGS COURTESY B. ALTMAN & CO. PHOTOGRAPH . . BRUEHL-BOURGES

Walls of Carrara Structural Glass bring beauty to outmoded, unattractive bathrooms. Here, upper walls of Wallhide Paint and a large flesh tinted mirror enhance the smart ensemble effect.



Gracious reflections in glass of gayly colored painted furniture! Your bedroom awakes to new beauty with miracle-working Pittsburgh Mirrors, blue, flesh tinted, gold, gunmetal or Crystalex.

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Our Studio of Creative Design has prepared a book crammed with practical suggestions for home improvement, equally valuable whether you rent, own or plan to build a home. It's called "Designs for Living" . . . and it tells you many things about home decoration . . . how to make kitchens carefree, small rooms larger, how to plan a remodeling job and what colors to use inside and out. It contains scores of valuable hints, many of them quite inexpensive to follow . . . and it's absolutely free. Send the coupon . . . now . . . for your copy.

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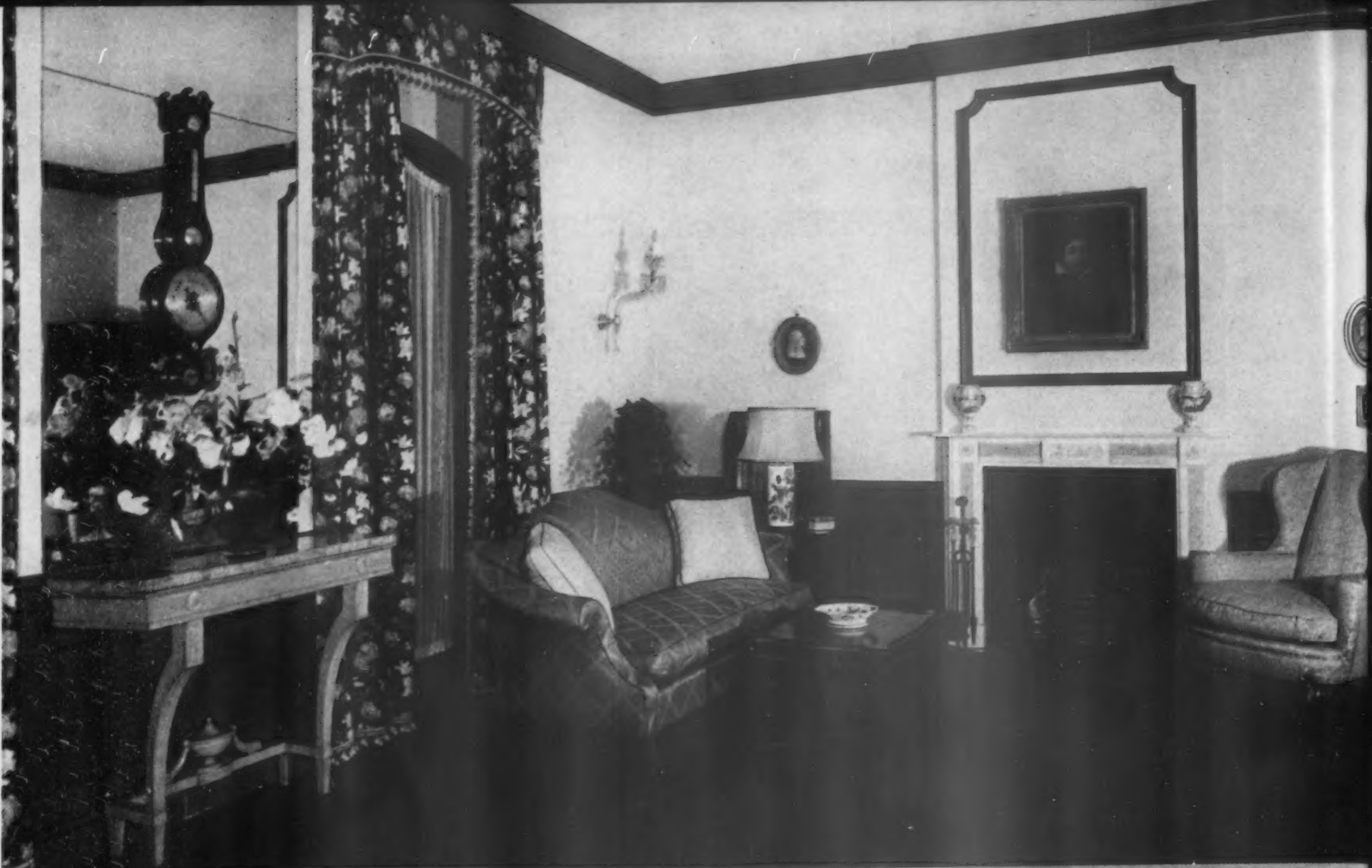

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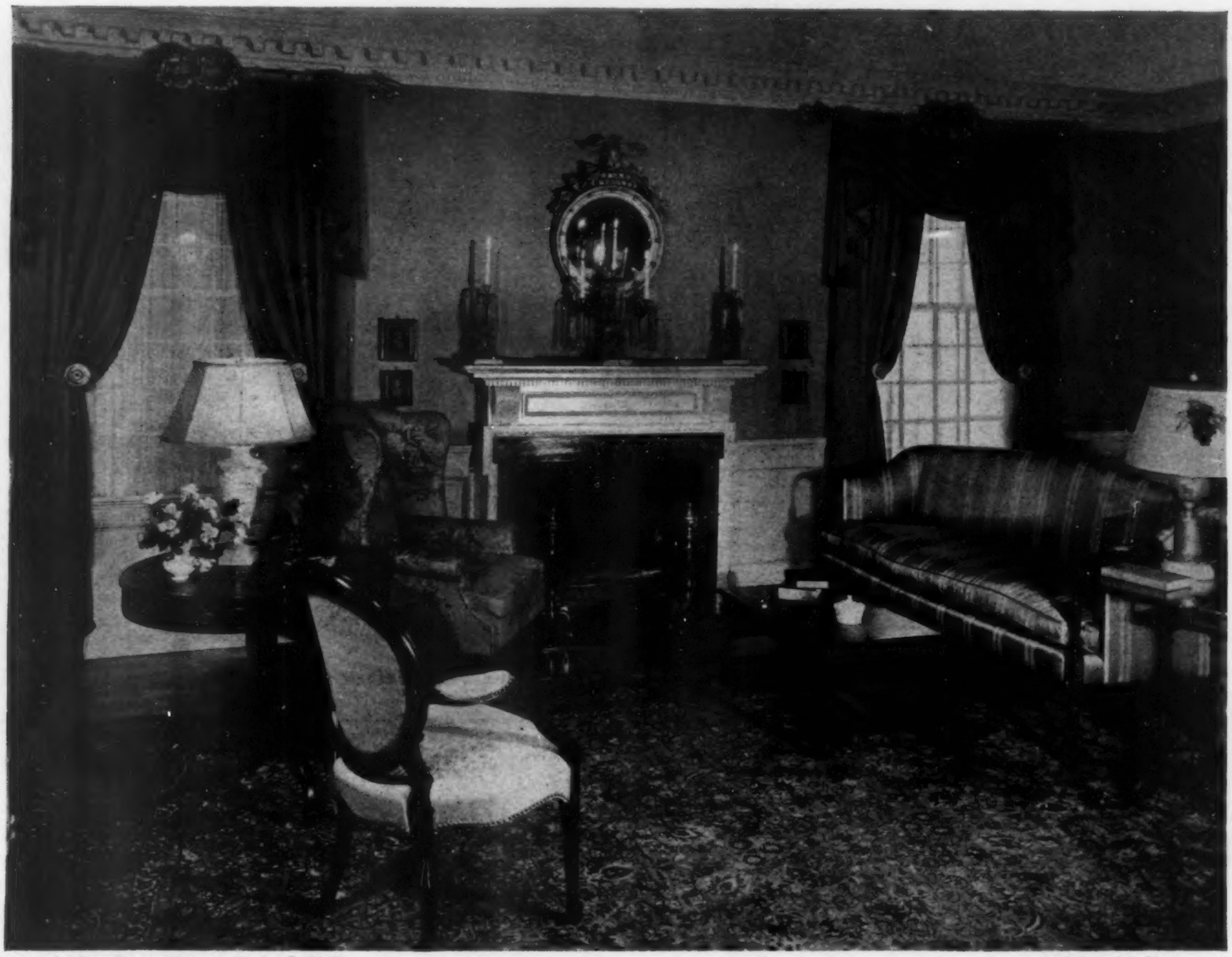


Natural color photographs opposite by F. M. Demarest *Underwood & Underwood*

Colonial has again become the decoration news of the day, influenced by the Williamsburg restoration, Mt. Vernon, and Monticello. The sitting room, opposite, by McCutcheon's, is done in colors taken from Raleigh Tavern. The dining room below and the living room on this page, Mt. Vernon adaptations by Lord & Taylor

RICHARD PEFFERLE

THE real Colonial style that we can call our own began development about 1727—the Middle Georgian Period in England. We originated styles from that time on to the end of the 18th century that are quite our own. The South, Louisiana in particular, was influenced by the French styles, whereas New York and the Middle States were influenced by the Dutch. New England borrowed from all the periods. There were numerous and expert cabinetmakers from 1700 to 1776 and their products were eagerly bought up by prosperous settlers. Generally oak, elm, walnut, maple, pine, and ash were the woods most favored. Mahogany was a favorite finish or stain over these native woods.

We find America in 1700 was very fashion-conscious and decorative styles appeared here almost at the same time as in England and on the Continent. Society centered around representatives of the crown and there were many handsomely decorated houses with superb architecture and gracious proportions.

In Maryland and Virginia lived the aristocrats, the landed gentry, who supported themselves in generous style from their agricultural bounty. Here it was that a taste for all things English flourished most prolifically. Hence, the furniture styles followed closely Hepplewhite, Sheraton, Chippendale and Adam, and later the Regency of Thomas Hope. Isaac Ware writes, "The decoration of an American room is of three kinds; first, where it is coated with a plastic material shaped into ornamental details; second, covered by wainscot; and third, where hung with silks, tapestries or paper." Two of these ways of decoration were found in England—the wainscoting being typically American. Wallpaper of excellent design appeared in rolls the same time in America as in England, about 1790. But before that, as early as 1754, wallpaper was sold to the wealthy (being the class able to afford it) in panels.

The colonists brought over chests, which they first used as seats. Later they were raised from the floor on trestles, and still later on chests of drawers, as chairs were made—hence, the chest-on-chest for which Connecticut was famous. The Hadley type with drawers was much copied in later years.

The merchants of Holland brought Chinese furniture and from it the lacquering of chests and other pieces came into fashion.

The beautiful architecture of our Colonial houses was modeled upon that of Inigo Jones. Many mantels, doors, cornices, dadoes, and other detail show great originality of design, introducing such native and amusing details as the tobacco leaf, the oak leaf, the acorn, the cornstalk, the eagle, the stars and stripes, the Indian, and wheat details of which the designer Inigo Jones knew but little. The Southern states loved the grand manner of Palladio, and today you see those old plantations still magnificent even in their decay. They have an air of grandeur but rarely achieved today. The Northern states favored, because of the climate, smaller rooms, lower ceilings, and thicker walls with smaller windows, as protection against winter. Great fireplaces in which whole oxen could be roasted were not an uncommon sight.

In 1738 the discoveries made in Pompeii and Herculaneum greatly impressed the colonists. Classic pillars of chaste detail and proportions upheld porches on almost every home. Pillars appeared on sideboards and bureaus. This classic revival expressed itself in England as the George III Period, or the English Regency. Duncan Phyfe, perhaps our best known American cabinetmaker, created many pieces after pure Regency lines.

Much Colonial furniture is both amusing and colorful, showing peasant characteristics, such as the Dutch dower chests from Pennsylvania gay with stiff floral bouquets, and the strange and quaint furniture made by the Hessians who settled in Pennsylvania after the Revolution.

We should all be proud indeed that George Washington, in addition to being an excellent president, was a man of extraordinary good taste in furniture and decoration. Some of the furniture to be seen in Mt. Vernon he imported from England, and the rest is composed of fine Sheraton, Chippendale, and Hepplewhite designs by American cabinetmakers. He was immensely proud of the rich silk hangings, the Aubusson rug the King of France gave him, and the other fine furnishings that made Mt. Vernon a veritable palace.

Thomas Jefferson also loved fine furniture. He favored, like Washington, the later more elegant English types. Monticello, which he designed himself, is one of the most interesting of our historic houses, and certainly one of the most unusual in plan.

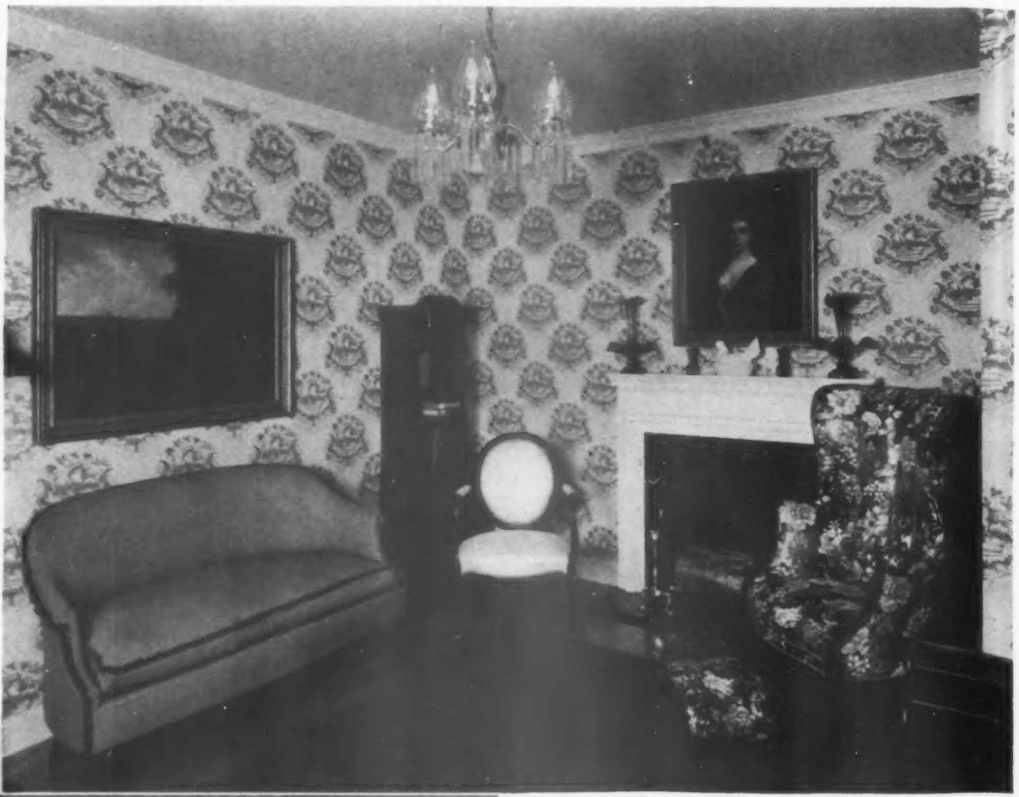
The plans for the new American-Colonial House at Lord & Taylor's began with the question, "What furniture style does the majority of people like best?" From almost everyone came the answer—"American-Colonial." And so, they evolved six rooms patterned after such superb examples of fine architecture and decoration as Mt. Vernon, Monticello, and the rooms of the American Wing of the Metropolitan. The recent completion of the Williamsburg, West Virginia, buildings, with the original wall colors and the identical plans and architecture of the originals, had as well a strong influence on this new Colonial revival.

The classic design of the entrance door came from an old house in North Woburn, Massachusetts. The living room borrows from several sources, the cornice is the same design as that in the Gadby Tavern ballroom at the Metropolitan, the mantel is similar to one in the east parlor at Mt. Vernon. The floor is of wide maple planks, almost natural in color and richly waxed. The photograph shows a fine Sheraton sofa in soft blue green striped satin, an original antique in fine condition. Opposite is a handsome wing chair in Chinese patterned chintz, a drum table of a rare Duncan Phyfe design, and an American Hepplewhite chair in ivory damask. The crystal candelabra on the mantel is a glittering reminder of Colonial days. The eagle bulls-eye mirror completes the effect. The draperies are of rose damask with a classic wreath design. The richly ornamented poles from which they hang are copied from originals in the Charleston, West Virginia, Museum, that were imported by a wealthy cotton planter from France. The walls are painted a light blue green, very similar to the mantel color of the Gadby Tavern room. The paneled dado, the mantel, the door trim, and cornice are cream-white.

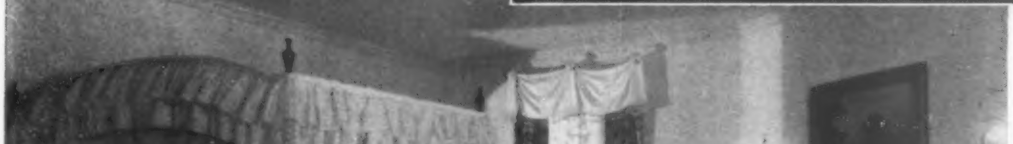
On the walls of the dining room are hung wallpaper panels of a set designed by the French artist Dufour, and aptly named "Scenic America." The coloring is rich and varied, showing Natural Bridge, Westpoint Parade, the Port of Albany, and richly dressed Negroes and Indians as Dufour imagined them. The hurricane lighting fixture is copied from an old one in a Southern plantation house. The golden damask drapes are of an authentic treatment of about 1820. The buffet is copied from the original at Mt. Vernon; likewise the chairs and serving table. The table is Duncan Phyfe.

[*Please turn to page 63*]

A Federal wallpaper in swan and fruit design, and rich burgundy rug are used for the family sitting room, another of Lord & Taylor's American Colonial rooms. The strongly patterned black floral chintz on the barrel chair and the little footstool is interesting against the patterned wallpaper. Pier cabinet bookcases, the sofa and the portrait make for character



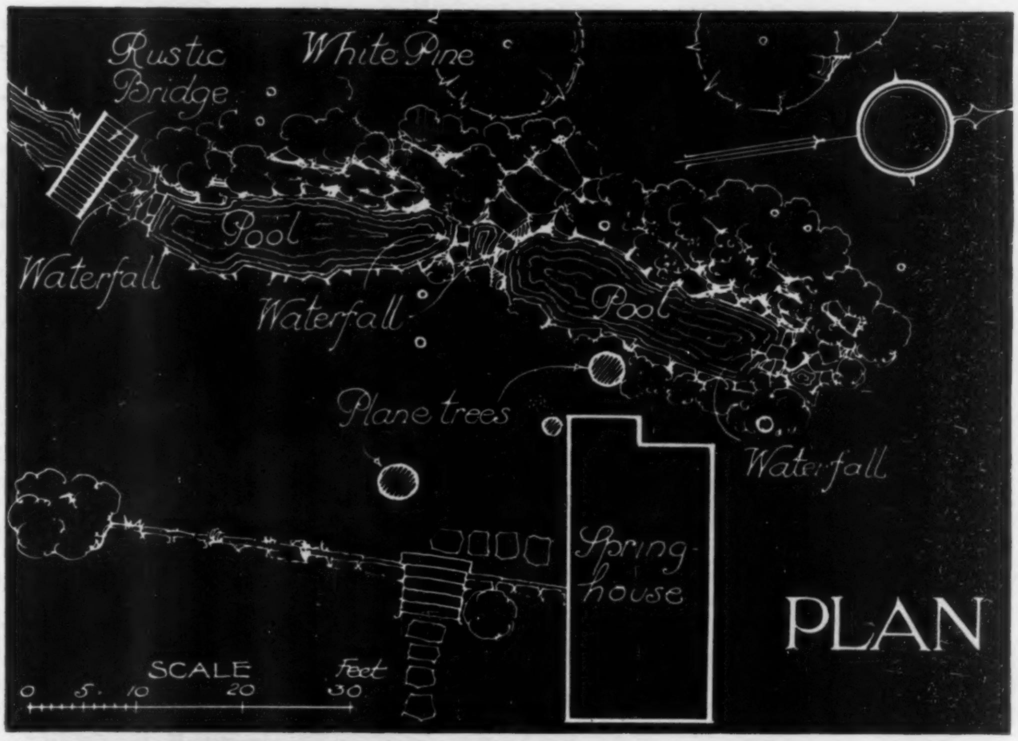
F. M. Demarest



The master bedroom in the American Colonial House at Lord and Taylor's. Wallpaper, light gray diamond pattern; draperies, soft green and rust chintz with white chintz valance; four-poster bed with dotted swiss canopy and candlewick spread, a copy of Washington's; blue leather wing chair; and short Hepplewhite sofa. Green glass vases lend color to mantel

NATURALISTIC *rock garden and waterfall*

HENRY DEARDEN



"But how fortunate you are to have such a delightful rocky stream." Such is the regular comment of visitors when shown this rock garden. When it is explained that everything is artificial it is sometimes difficult to convince them. The word artificial needs some interpretation. The rocks are real rocks; the play of sunlight on the moving water and the rustling leaves of the overhanging trees are as natural as in "a sequestered glade where a mountain streamlet has its birth." But except for the trees everything has been created; every rock has been transported from a distance and even the water flows from a man-made iron pipe!

There are two types of rock garden. The usual type is one in which it is desired to grow alpine plants, and therefore must have an abundance of sunshine. The natural habitat of alpine plants is on the lower slopes of the higher mountains above the tree line. It is impossible to grow such plants successfully under the shade of trees. The other type of rock garden resembles a series of outcrops of rock in a woodland glade. There are hundreds of flowers which flourish in such a situation. Among the native American flowers are many which prefer a semi-shaded position and, if space permits, a collection of ferns may be included. An explanation of what was done in this place will be the best instruction for you to go and do something like it.

On this site the trees were naturally a most important consideration and necessitated the adoption of the second type of rock garden. None of the trees were removed but some of the lower limbs were cut off so as to allow a little more sunlight to filter through. In both the sunny and the shady type of rock garden a combination of water with the rocks adds considerably to the appearance but it is particularly desirable in the shady type. In this particular case the situation and slope of the ground made the addition of water almost essential. In fact, one of the reasons for the construction of the garden was that some old railroad ties which supported the banks of a ditch had rotted and the banks were falling in. It was decided to remove the old ties and support the banks by means of stones. From this the idea of the rock garden grew.

The ditch was made many years ago to take care of the overflow from an old spring-house. The overflow however was a mere trickle, hardly enough to keep the bottom of the ditch wet. Fortunately another supply was available. A one and one quarter inch galvanized iron pipe was laid to the tip end of the ditch and stones laid in such a manner that the water issuing from the iron pipe had the appearance of a natural spring. Immediately afterwards the water was made to tumble over a series of rocks in the form of a waterfall. But even with this addition to the water supply the amount of water would be insufficient unless it was conserved; and this was done by making a series of dams, thus creating small pools of water. At each dam,

Close-up of one of the small waterfalls, above. Below: one of the higher waterfalls

stones were laid to give the appearance of a little waterfall. The position of each dam was determined by the size of the pool required behind the dam. For this purpose a line level was used. This useful instrument consists of a spirit level used on an ordinary line. It can be obtained for fifty cents at any hardware store.

Concrete is the best material with which to construct the dams and it is also the easiest to use. At each dam a trench nine inches wide and extending two feet into the bank at each side was dug to a depth of eighteen inches below the bottom of the stream. As there was a good deal of clay in the soil this was sufficient to keep back the water. Had the soil been more porous it would have been necessary to go even deeper and wider. Rough boarding was used for the form. It was held in position by stakes three inches by two inches, sharpened and driven into the ground. Across the top of the two sets of boards which make the form, pieces of wood two inches by one inch were nailed, about twelve inches apart, to keep the top of the form at the right width and to prevent spreading. Where the trench was dug into the banks of the ditch no form was necessary, the concrete being dumped into the trench.

At the top waterfall which is nearly five feet high, rough concrete steps were formed as a foundation for the rockwork. The steps were of uneven height and width. What a builder would call the "riser" varied from six inches to eighteen inches and in the same way the "tread" varied from twelve inches to two feet. In a larger waterfall it adds interest to form a little pool half way down the waterfall. This is easily accomplished if one of the treads is made three or four feet wide and the pool built on this wide step.

When the concrete work was completed the actual rockwork was put in. As an even slope like the side of a roof is not the best shape for a picturesque rock garden, a certain amount of grading to the banks was necessary to vary the slope and add variety. To protect the banks the whole length of the stream on both sides was lined with rocks. This was done in such a manner that a wall-like effect was avoided. Every portion of the concrete work for the dams was completely hidden. Although cement was used to make every stone on the little waterfall secure, this cement was kept out of sight as much as possible and where exposed was scratched with a stick to camouflage it. The security of the stones is an important point, otherwise children when playing might dislodge them and cause an accident.

If possible use large rocks, for a large rock which takes two men to handle looks quite small when in its final position. It is almost impossible to have rocks too large and it is often easier to get an interesting effect with half a dozen large stones

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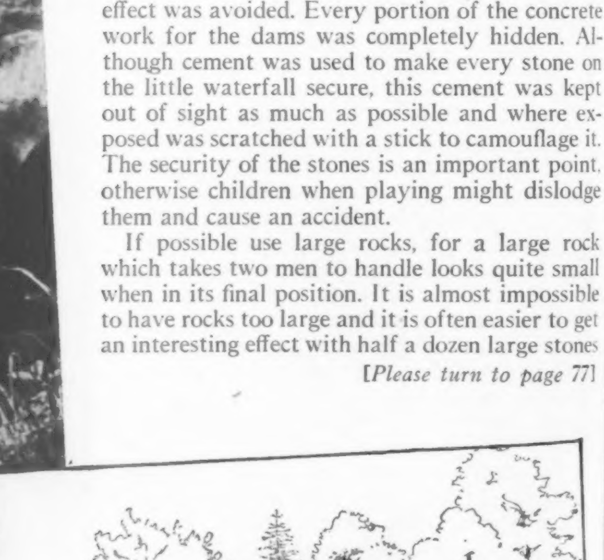


Make your own background!

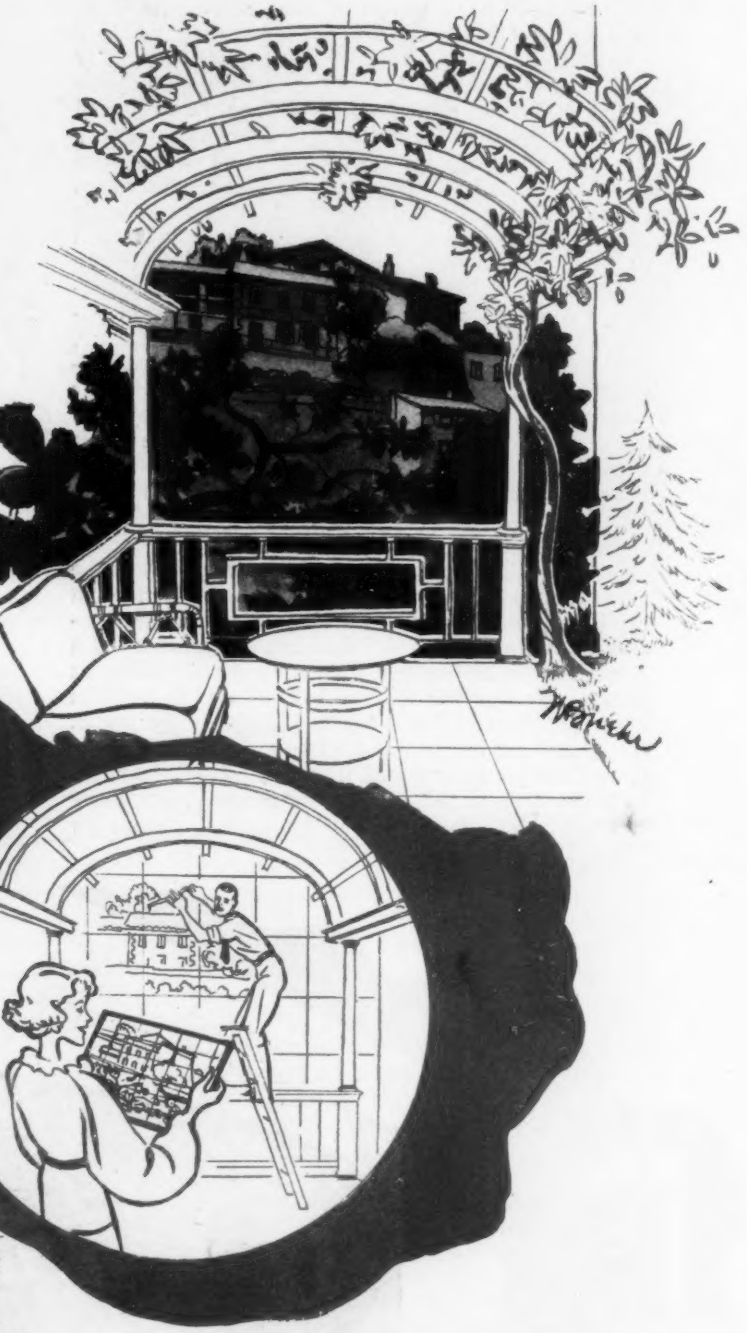
Written and drawn by Walter Buehr

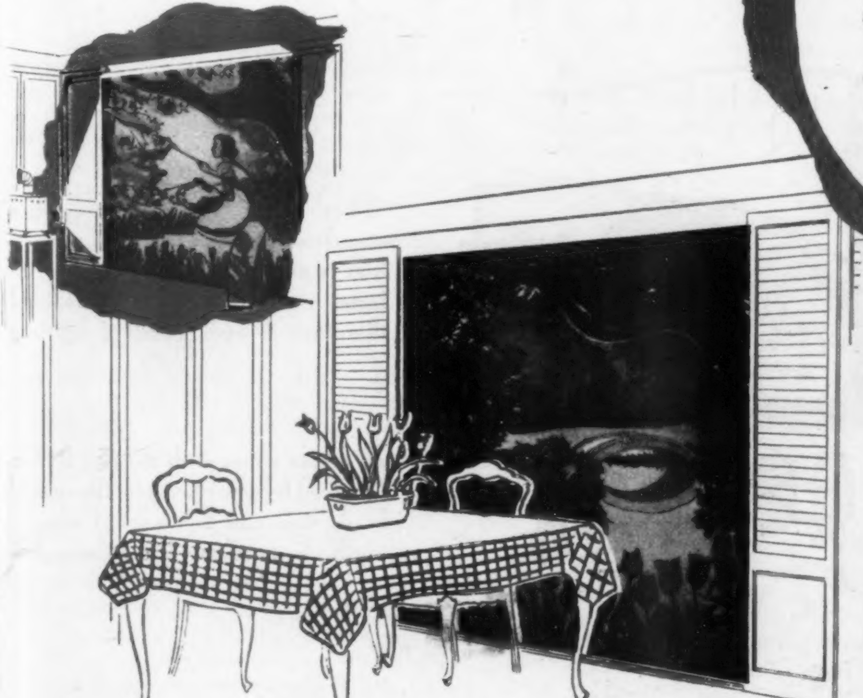
THE word "mural" suggests to most people either the wall spaces of Rockefeller Center or the wealth of a Vanderbilt. The impression that pictorial wall decoration is suitable only for vast halls of baronial splendor, amid an atmosphere of marble pillars and pipe organs, and that such decoration involves the outlay of staggering sums, has without doubt robbed many people in moderate circumstances of an extremely interesting phase of home decoration.

In the first place one must disabuse his mind of the idea that a mural must always portray a group of lightly clothed figures with a far-away look in their eyes, holding up horns of plenty, baskets of assorted garden-sass, or edgy looking gears. The home mural can include practically every subject of contemporary life, and should, as a matter of fact, in its subject matter express something of the tastes, interests, and background of the owner. A garden lover would be interested in some sort of floral decoration, or perhaps a representation of a well-loved corner of his garden. The sportsman might be best satisfied with a photo mural of his own star boat winning a spirited race, or of the landing of a record trout from his favorite pool. The traveler would be able to look up from his morning coffee and see across the room, re-created, his first unforgettable view of Capri or Lake Louise.

The subject possibilities are as endless as the tastes of the individual, and almost everything has some pictorial possibilities. The first important question, "What," having been answered, the next to suggest itself is "Where?" The mural does not have to be limited to the large spaces of a "great hall;" it can be made to fit into all sorts of unexpected corners. The illustrations show some interesting uses pictorial decoration of walls can be put to.

The sketch at the top shows a pergola built into an angle of two blank walls, perhaps in a city back yard. The walls, if of brick, may be plastered smooth to the height of the pergola top and then decorated in glowing colors. Sketch in circle shows two enthusiastic amateurs at work. Having chosen a watercolor of a scene dear to their honeymoon memories they have squared it off with light chalk marks which can later be rubbed off without damaging the picture. The wall space to be decorated is then also ruled into squares—the same number as in the picture but of course proportionately larger. It is then comparatively easy to copy the sketch square by square; this is the method used by billboard painters who reproduce easily small sketches on the enormous advertising billboards. The home owner with a little skill in painting could easily do his own mural; its very lack of finish would impart a freshness and spirit reminiscent of the folk art now so popular. If, however, the sight of crayon or paint brush brings on a feeling of complete helplessness known to the trade as "Can't-draw-a-straight-lineitis" there is a life saving suggestion brought out by the depression. All over the country PWA art commissions have been employing artists in need, and very good artists, too, to paint murals for various public buildings of our cities and villages. These skilled men have been glad to tide them-





selves over the depression for something under forty dollars a week and materials. It should therefore be possible to get in touch with a painter through the relief organizations who could do a fine decoration for a little more than the cost of a good scenic wallpaper.

The next sketch shows a cool outdoor country dining terrace brought into a city apartment. The walls consist of a series of white painted shutters reaching from floor to ceiling with an opening left in the center of one wall for the mural. The built out shutters enable one to treat this space as a shadow box with indirect lighting at the top and sides. The owner of this room, who couldn't bear to leave her Connecticut summer home garden behind decided to bring it with her to town, which she did by projecting a good photograph of a favorite garden corner, by means of a post card projector, on the white wall and tracing the outlines, afterward filling them in with color. Another method would be to have a photo mural enlargement made of the photograph, printed in sepia, or soft gray, and mounted on the wall. These can be made by any of the numerous photo mural companies listed in the telephone book.

Another outside use for murals is embodied in the decorated window frame, a suggestion borrowed from Bavaria, where every farm house wall is an art gallery, above each window a religious scene or perhaps an incident from a well-known fairy tale. As a background for a tea-terrace, such a window as this, with the subject of the decoration suggested by some activity of the owner would be unique.

The bane of the decorator, both professional and amateur, is the long, narrow hall. What anguish has been suffered over what to do with those endless stretches of wall, to dissipate that Holland tunnel feeling. In the next sketch is shown one solution of the problem. First, a rail is built out from the wall, six inches wide, and paneled solidly to the floor. A false beam of the same width runs along the ceiling line, upheld by slender pillars at intervals, as shown in the sketch. Concealed in the false beam are indirect lights which illuminate the mural. Along the rail, on painted tin trays is a row of potted flowers and plants, artificial, if there is no sunlight in the hall. The owner of this hall decided to use a particularly

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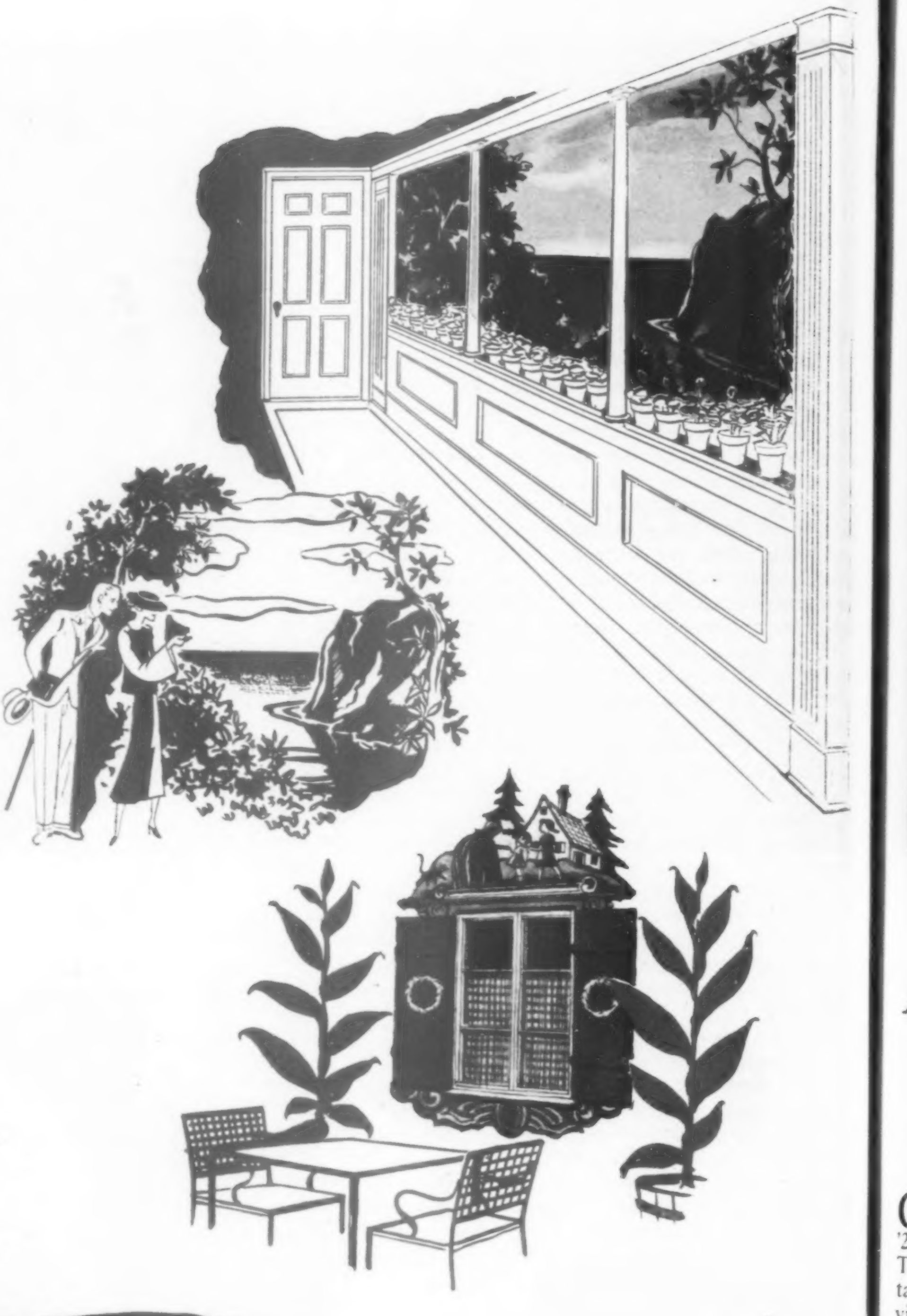
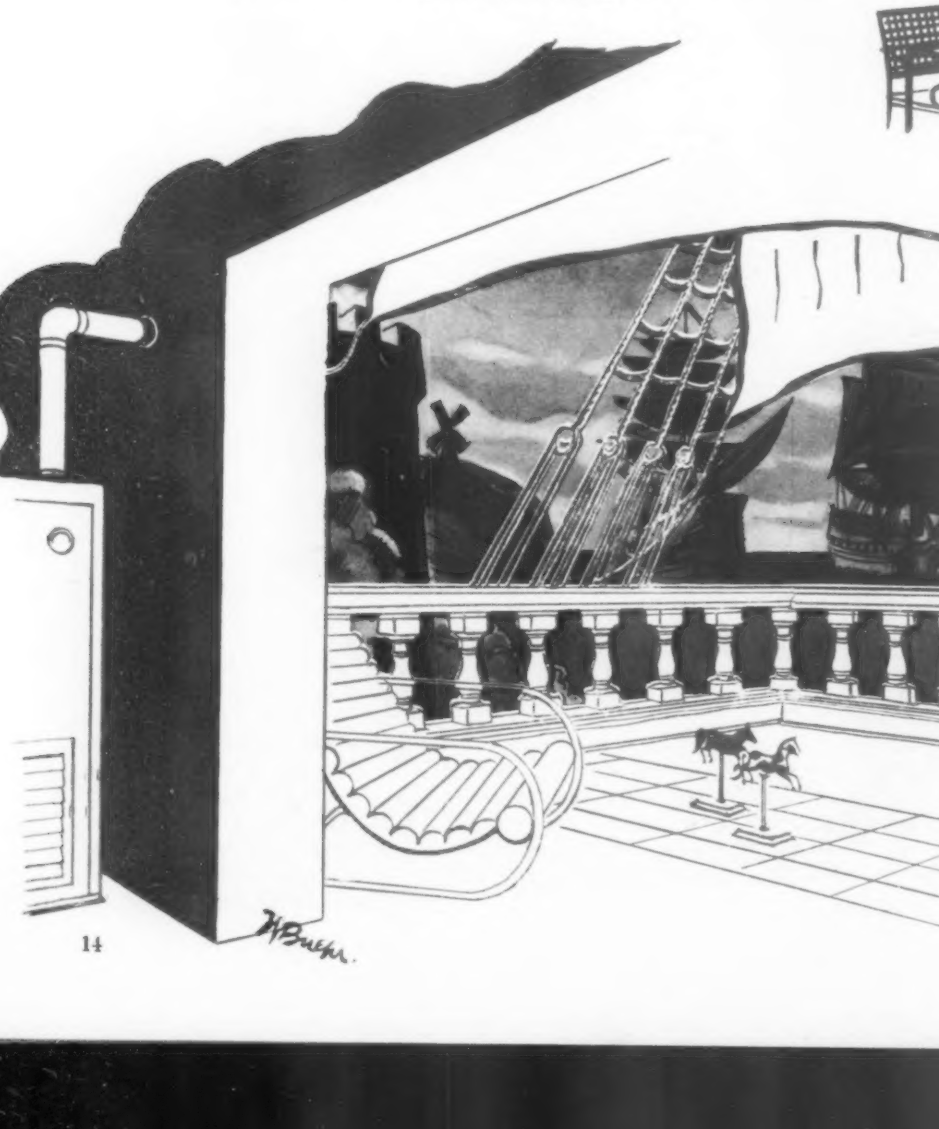
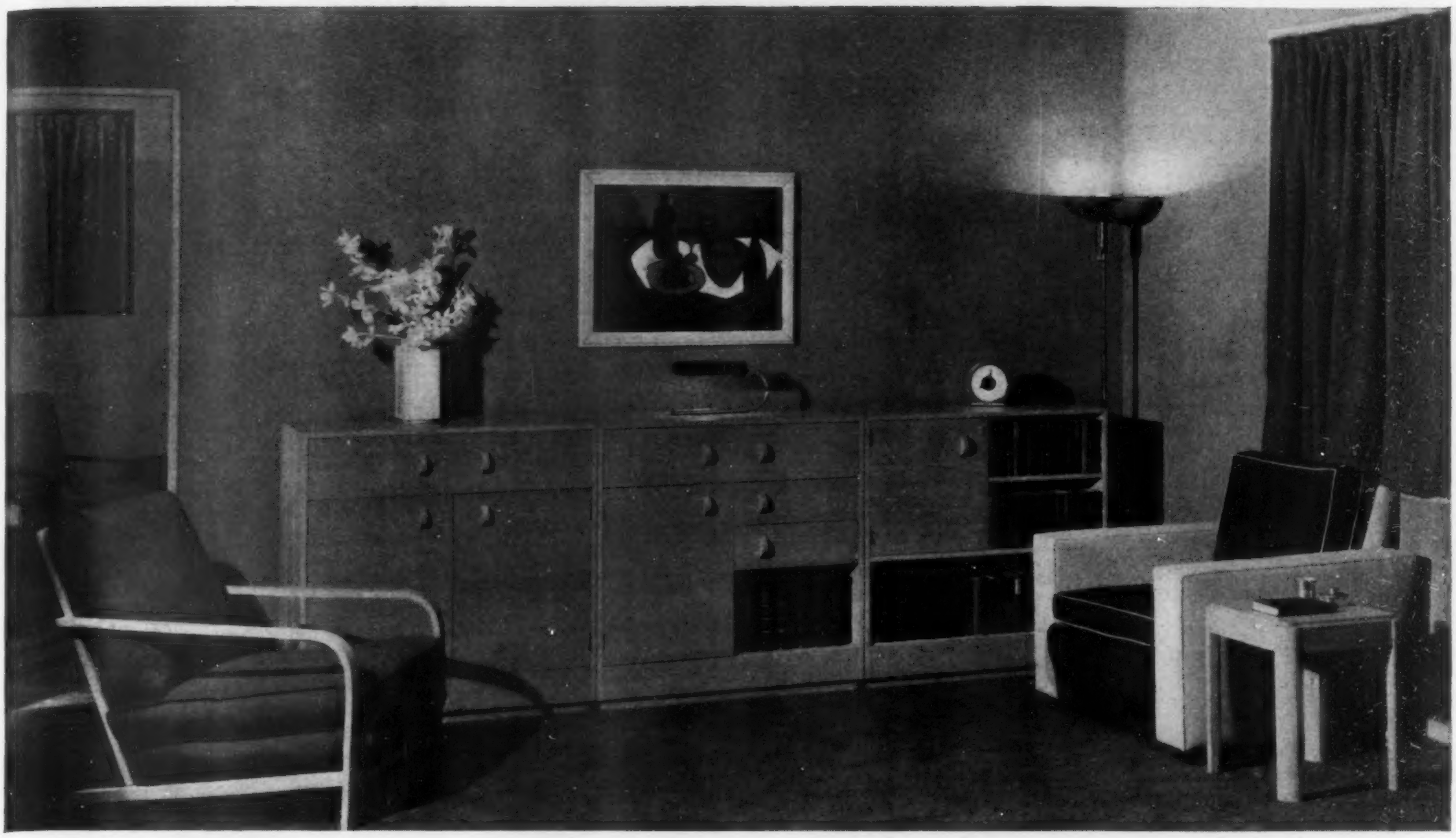




What to do with those endless stretches of wall in the long, narrow hall is answered above. Scenic effects, broken up with pillars, and illuminated with indirect lighting

A games room with a salty flavor. Inspired by your favorite illustrated book you can by one of several methods produce a similar scene



A combination living-dining-sleeping room, showing a dinette utility chest, desk, and bookcases. These may be used singly or in any desired grouping. Designed by Gilbert Rohde for Kroehler Mfg. Co.

American design for American homes ~ II. *Furniture*

ESTHER SKAAR HANSEN

CONSIDER today's furniture scene with that existing as short a time ago as the late '20s and an exciting contrast presents itself. Today's picture is a stimulating one. Good taste and enormous progress in design are visible on every hand. Furniture of authentic line, pure design, and lasting pride is now available to everyone. Mass production, following more and more the principles involved in automobile manufacture, has come into its own and has made it possible for the smallest home to be in good taste.

Supposing you were the average bride in the late '20s. You started to furnish your home. Three-piece upholstered suites, usually in machine-made tapestries or other drab fabrics, for the living room—great, elephantine pieces of furniture without charm or grace. Little tables whose only mark of identification was that of wood—walnut veneers, mahogany, oak—scarcely any of them marked by authenticity of line or good design. Dining room and bedroom suites in nondescript designs, often too heavily carved by machines, in woods that often were on the garish side because of their finish. This brief picture is that offered to the bride of the '20s. Unless she could afford to buy from the most exclusive furniture houses, or sought the decorator with cabinetmaker affiliations, this is the type of furniture which she bought because she had to.

This picture, looking so dismal now, is in marked contrast with today's story. Let's now take a walk through the furniture department of any store that you respect. You will find the trends and progress clearly defined. First of all, you will notice that the furniture falls into two great classifications: the traditional types, which are reproductions of fine old pieces, often modified and simplified to suit our tastes today; and good simple modern.

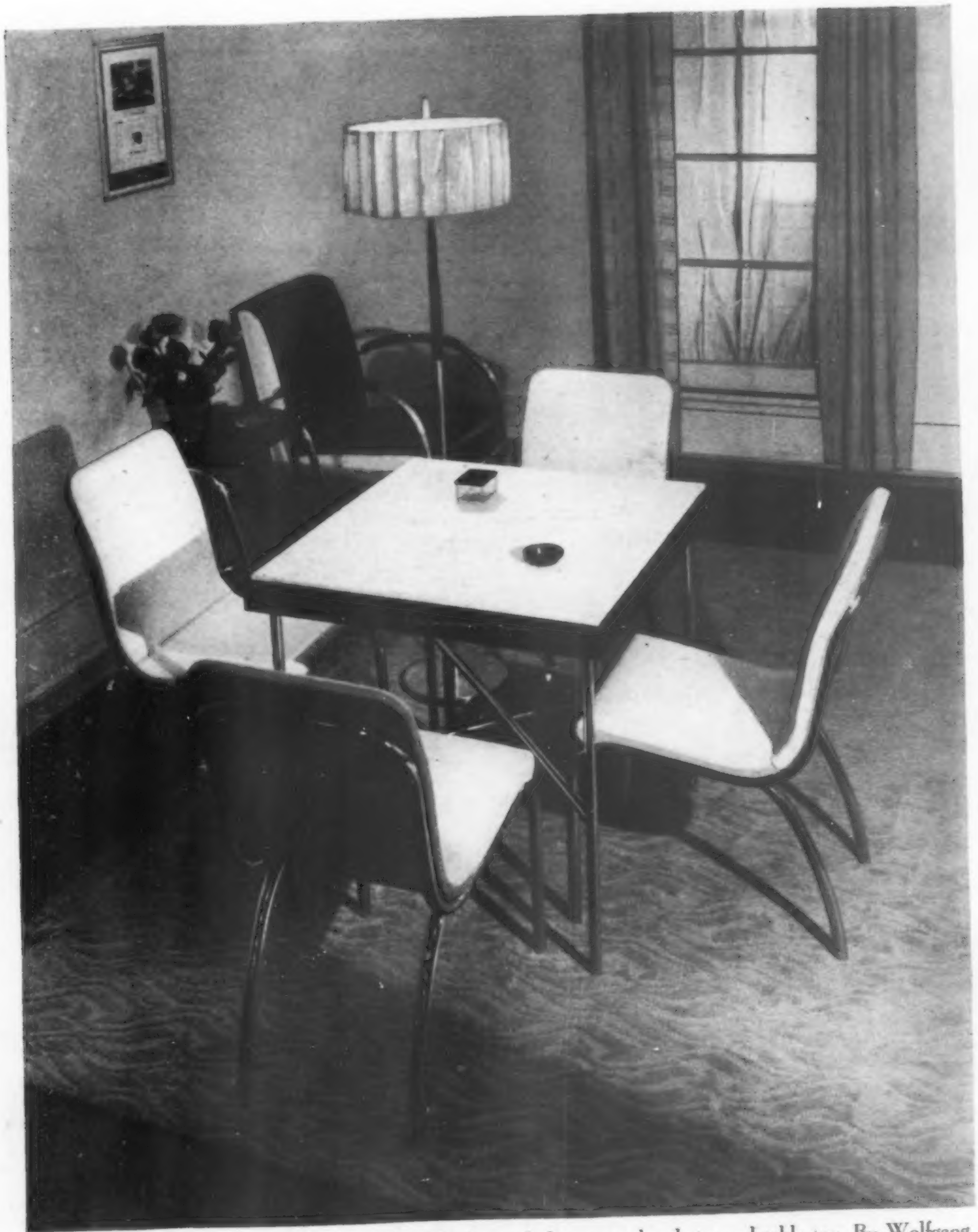
How did this big surge toward fine design in furniture come about so quickly? Ordinarily such progress, and the quick acceptance which has marked it, would take years. It is always interesting to look behind the scenes to discover the reasons for things.

In the '20s, when all America was flush with golden dreams, people were prosperous. We had no time for cultural expression or the development of it. We simply looked to the past and borrowed, or turned out the endless nondescript furniture forms that existed then, and let it go at that. This decade ended. Manufacturers were alarmed when they found a public, once accepting everything the machines turned out without question, now grown critical and conservative, a public that shopped around and considered their purchases before they bought; a suddenly discriminating public that had become hard to please. A murmur of complaints was heard in furniture departments. The public began to be interested in tradition; something that represented the solidity of the past which would give their homes the assurance they needed in trying days. It noticed the limited stocks of good reproductions, the lack of uniform, fine finishes, the difficulty in making selections to form room ensembles, or complete room schemes.

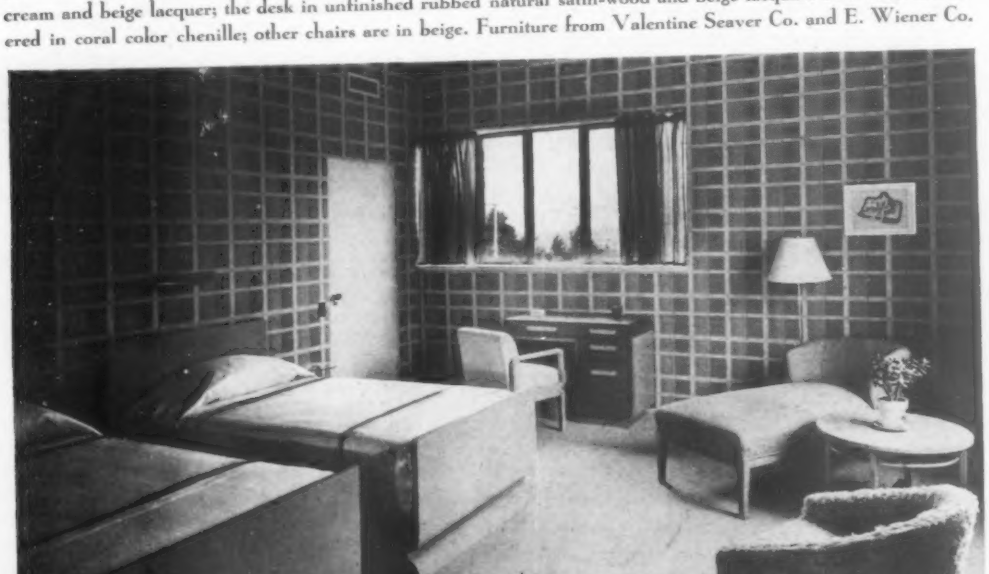
There is an interesting trade story bearing out this point. A Fifth Avenue store of fine reputation, tired of hearing such complaints, worked out a series of reproduction pieces in Early American maple with a Southern furniture manufacturer. It was considered almost in the light of a gamble. Would the public really appreciate them? Such a venture costs thousands of dollars. However, the venture proved an immediate success.

This was in 1930. In a year every representative store in America had its Early American section. Other manufacturers had adopted the plan. Hundreds of model rooms blossomed out in it. For the first time, the American of average means and even on a very limited budget, was able to buy furniture of fine old authentic lines, in good, coördinated finishes, piece by piece if necessary like open-stock china patterns.

This immediate acceptance on the part of the public of these well-designed pieces encouraged other manufacturers to look over other historic periods for possible development. They looked about for men, who were not merely furniture draftsmen, but whose experience had made them keen market analysists; a combination of æsthete, architect, artist, and business man. So the day of the individual designer in the furniture field dawned. Today such names as Donald Deskey, Gilbert Rohde, Wolfgang Hoffman, Russel Wright, and Herman De Vries are



A Card table grouping in metal with simulated-leather upholstery on the chairs and table top. By Wolfgang Hoffman for the Howell Co. Charming bedroom group designed by Donald Deskey. The beds and tables are in cream and beige lacquer; the desk in unfinished rubbed natural satin-wood and beige lacquer. The chase is covered in coral color chenille; other chairs are in beige. Furniture from Valentine Seaver Co. and E. Wiener Co.

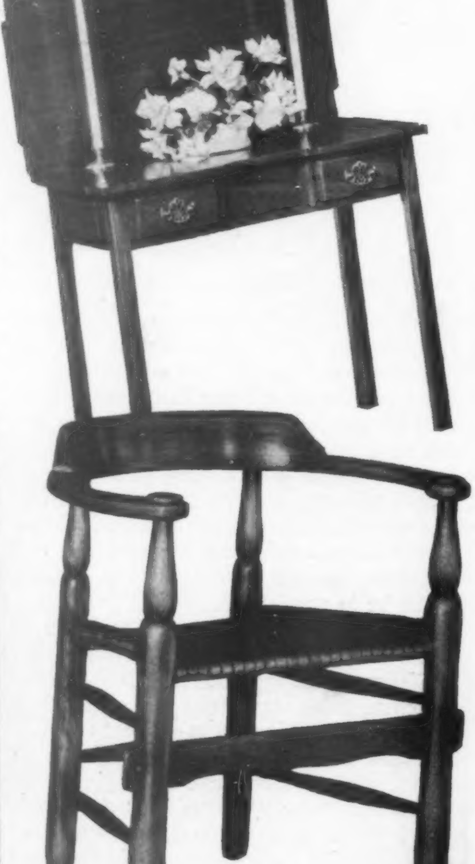


Decorator's Digest

intimately linked with furniture appearing all over the country at the present time.

All of this has taken place, roughly speaking, in the space of five years! Today it is possible to be a "fan" of any furniture period and gratify it. Besides the virile, amber-toned Early American group, to which the modern designer has contributed even a greater simplicity of his own, in many instances, there is a newer group the designs for which hail from such native peoples as the Scandinavians or the Pennsylvania Dutch or the California Missions—colorful pieces, often with painted decorations or bits of fine carving hailing as far back as the Viking days—worked out with fabrics and antiqued leathers in keeping with their type. Whole room schemes can be built of these, or pieces used in combination with the Early American types. A dozen families in one block can use these styles and each achieve remarkable individuality.

A second important type is the modern group. While it seems only yesterday that the "modernistic" period existed, that day of strange, skyscraper bookcases, and exaggerated furniture forms, the black and silver stage, we are actually a long way from it. Today modern furniture design ranks as a definite period in its own right. While this design is closely linked with European forms, American designers here too have left their stamp, so that American Modern might well be con-



Version of Early American chair designs which retains its primitive quality through mellowed edges and hand-rubbed finishes, and yet have been scaled for today's comfort requirements. By Herman de Vries for Sikes Co. Inc. The table illustrated above from Statton Furniture Co.

sidered our own. Even the most sincere traditionalists are swinging over to this new type of modern. It is frank, direct, and simple, and in the last two or three years has developed charm and grace. Simple woods are being used: honey-colored maple, sycamore, ash, walnut, laurel, oak; woods indiginous to our own country. Enameled surfaces have been added, and mingle with the wood pieces to give further charm in room schemes. There is a sophisticated modern for more formal living, and more lately a provincial modern is entering the scene, planned for small, suburban houses, but equally charming in city apartments where a more informal spirit is desired. The upholstered pieces too have something of their own to say. Their simple, clean-cut lines, as tailored as a Bond Street suit, as chaste as a piece of sculpture, have without a doubt influenced the design of all upholstered pieces of good form existing today. This one contribution alone is indeed noteworthy.

The simplification of furniture forms, which is decidedly an influence of modern design, and which you are seeing even in Early American furniture, has affected all the other popular periods. Two years ago "classic modern" was introduced. The forms here were derived from the classic periods which developed in 19th century France and England. Modern designers stripped these designs of all extra ornament. Graceful lines held sway but it was too "stylized" for most tastes and did not last. More lately, you are beginning to see the great English periods of the 18th century affected by this simplification of form. The heavy carved furniture of Tudor England, Spain, and Italy too is being reduced to more chaste, less bulky forms. Poorly-wrought machine carving which once existed in these forms with great abundance is being done away with. It is not honest enough for our tastes today.

With this sweeping trend toward simplification of all furniture forms has come a need for more color, interesting fabrics, greater coördination in our room schemes. Unessential hangovers from the past are being discarded and America is on the verge of having more charming homes than it has ever known in its entire history.

There is no mystery today in the term "interior decoration" because the public is beginning to understand the different furniture forms

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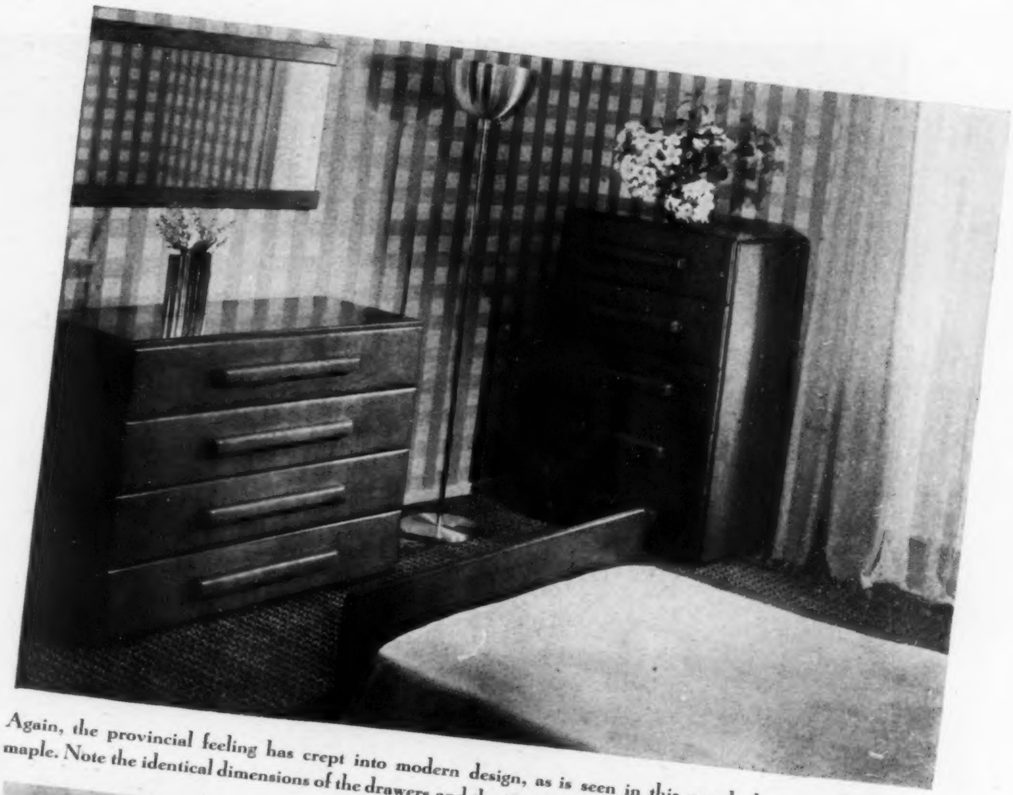
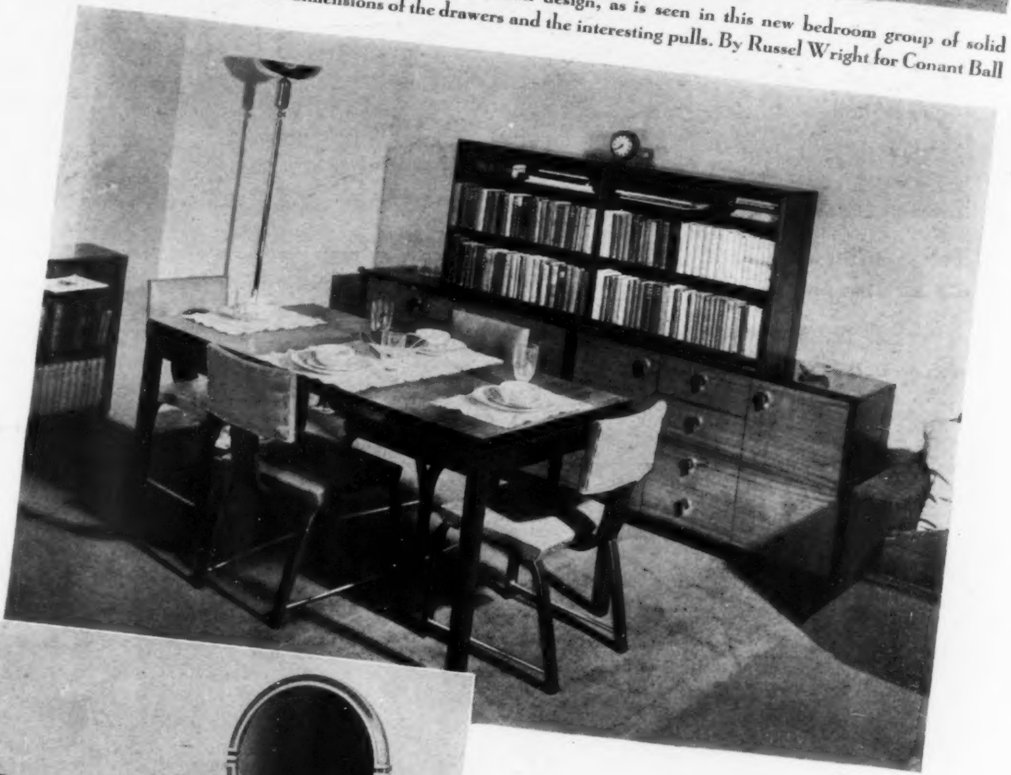
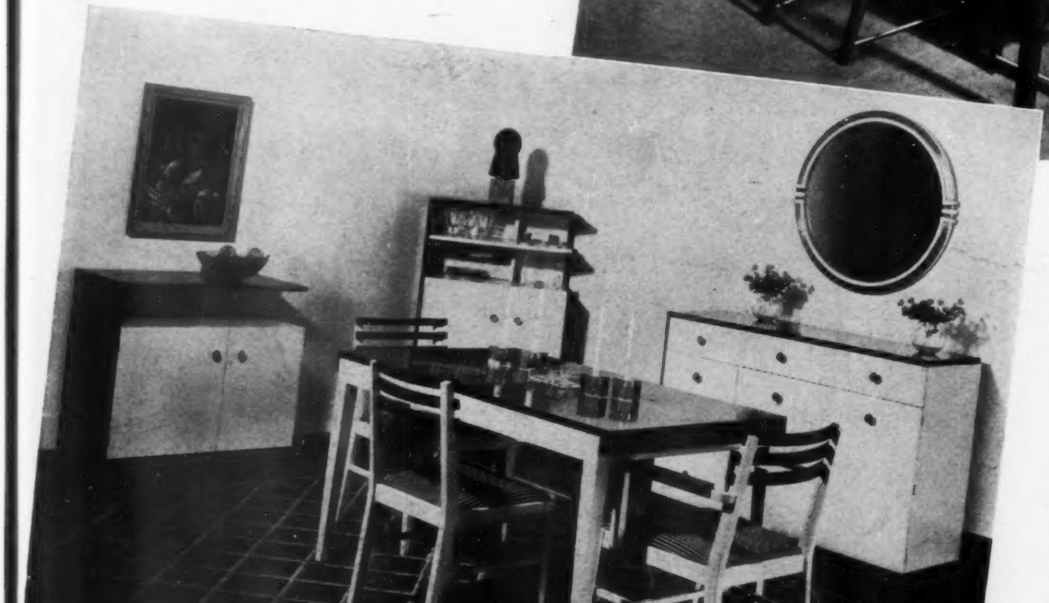


Again, the provincial feeling has crept into modern design, as is seen in this new bedroom group of solid maple. Note the identical dimensions of the drawers and the interesting pulls. By Russel Wright for Conant Ball

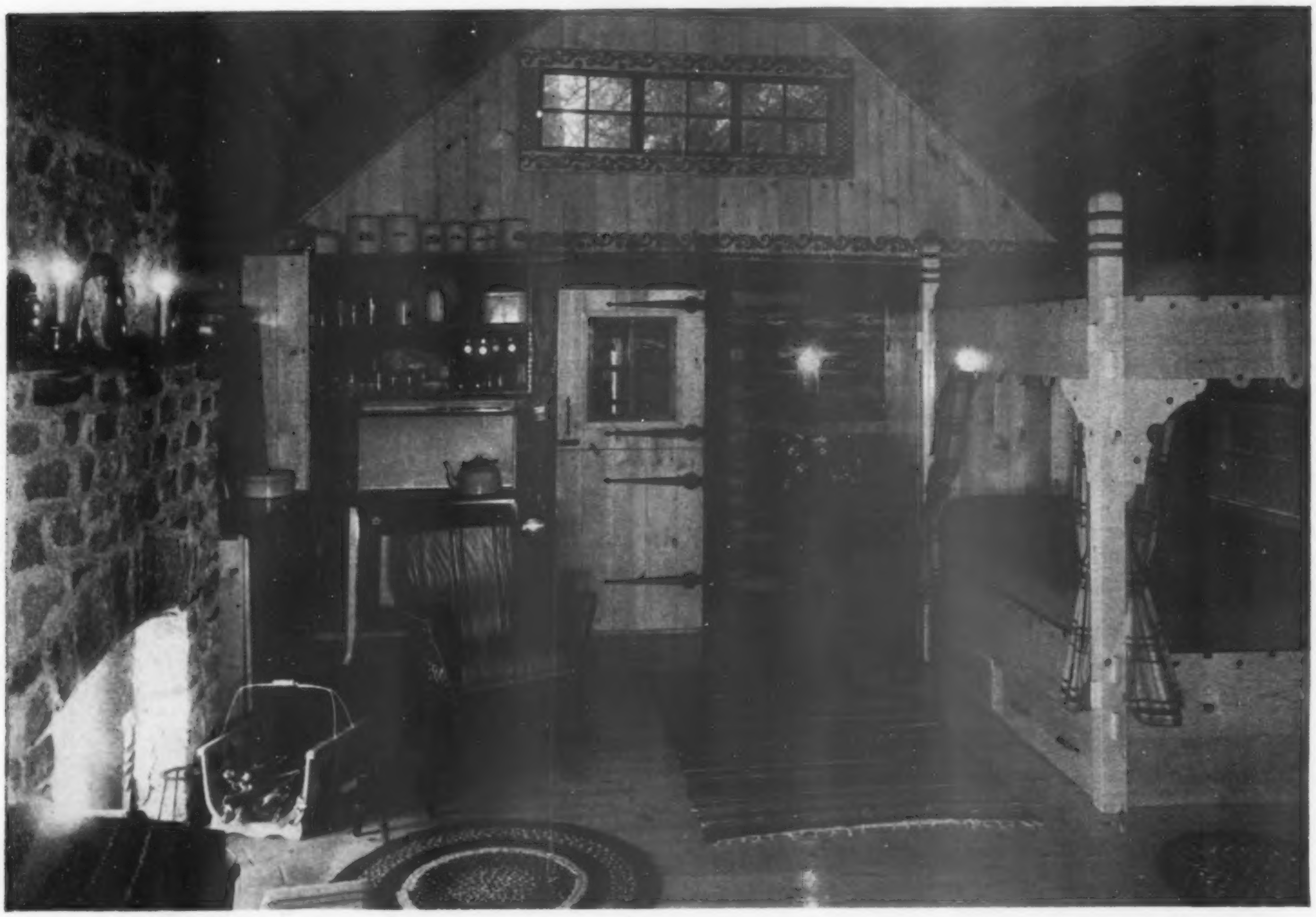


Furniture that is adjustable to individual needs is a guiding star of modern designers. Above, the bookcase-chest combination consists of four units which can be arranged in a half dozen different forms to suit various room needs. The table converts into one for cards. It was designed by Gilbert Rohde for Herman Miller Furniture Co.

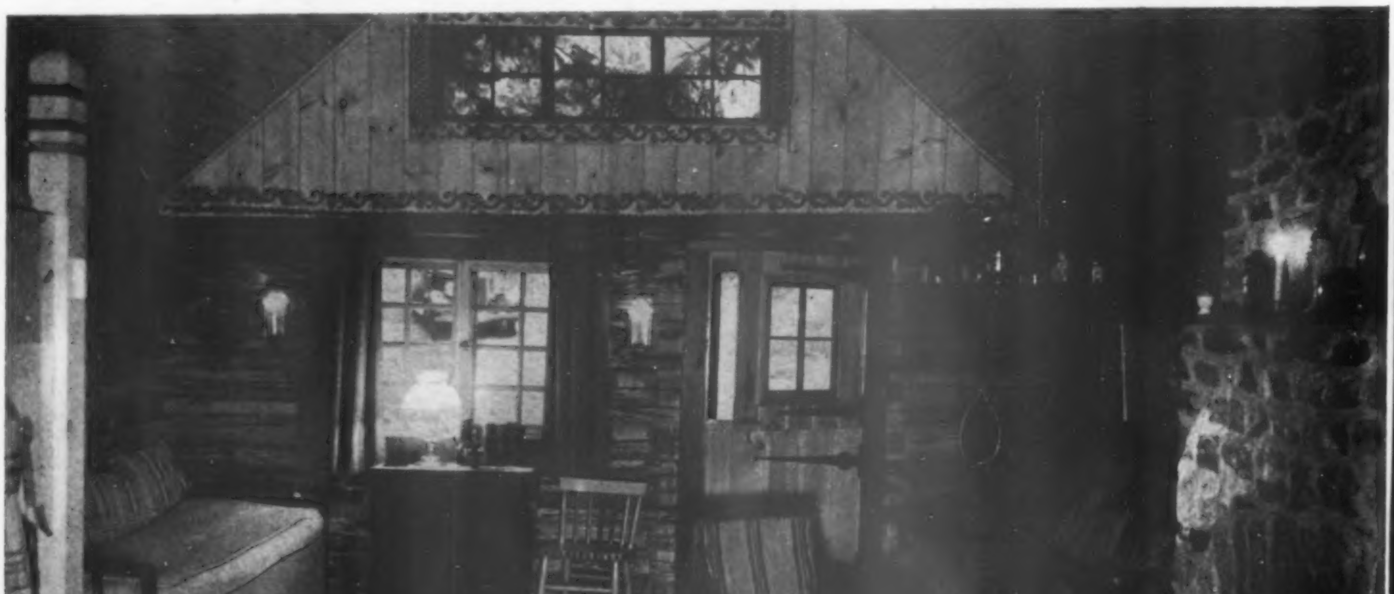
Below: Simplicity of design and scaling to modern needs distinguishes this smart grouping in walnut and enamel combination. Note the efficient storage spaces provided. Designed by two important young designers for Amodec



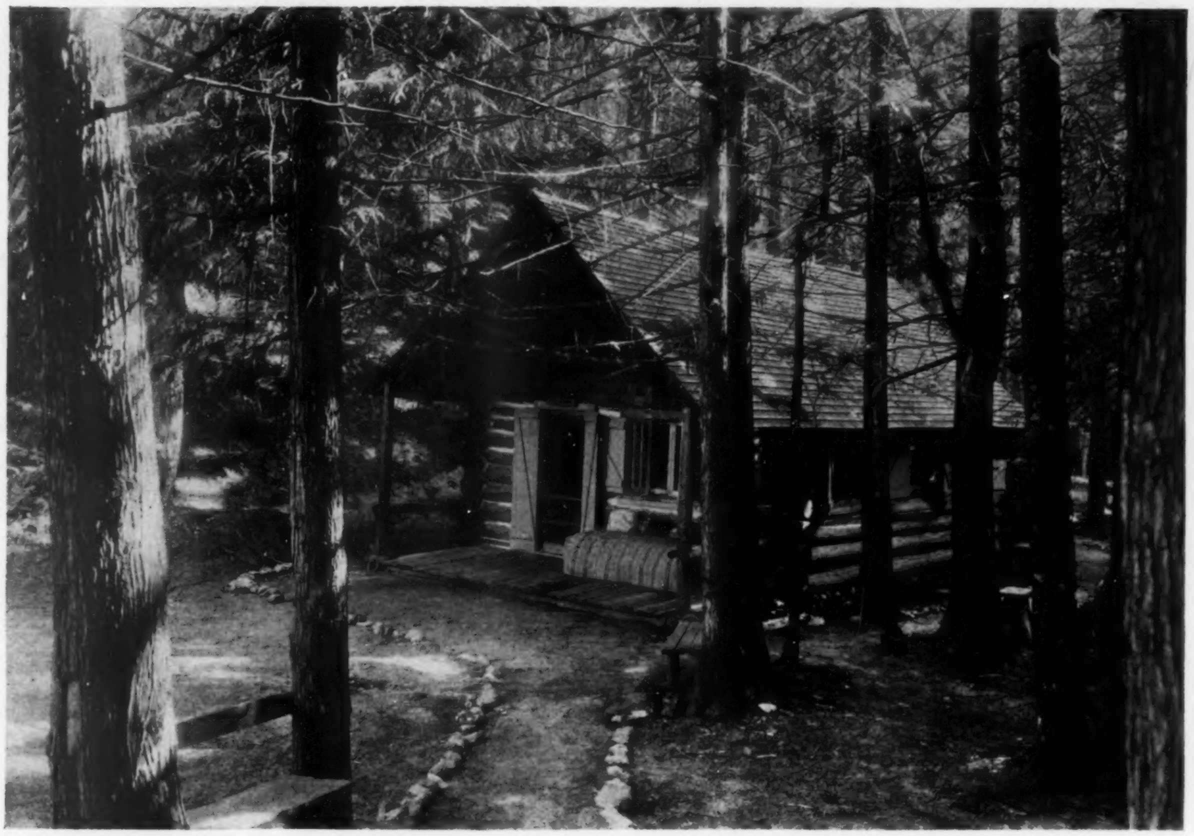
Hedrich-Blessing



The main room was truly designed for living—with a large native stone fireplace, double-deck bed and other comfortable and colorful furnishings, and a corner adequately equipped for kitchen needs yet not conspicuous



INGEBORG LODGE



The Scandinavian retreat of Katherine Jensen, near Moscow, Idaho

IT HAPPENED this way—as I was walking through the woods of the near-by mountain region after a busy day in the office, the narrow path brought me in full view of an old log cabin. The setting was nature's own and if a landscape architect had designed the spot it could not have been a more alluring retreat. I stood spellbound, quite overcome with the way in which the natural forces had shaped this five-acre plot. Cedars, pines, and tamarack offered shade in abundance and directly in front of the cabin was a sloping, irregular open area, grass covered and bathed in sunshine. A brook made its way over rocks and tree stumps through a tract that proved later, an ideal picnic ground. Chipmunks and robins vied with one another in daring to attract the intruder.

A visit to the cabin soon convinced one of the possibilities for remodeling. It had been built twenty years ago from native cedar logs. They were in a fine state of preservation, although other parts of the building showed the devastating marks of time. For many years I had secretly hoped for a location, close in such as this, where I might slip away and enjoy the glorious out-of-doors.

I went into consultation with the university architect and the home economics art instructor. Their enthusiasm was all that was needed to start negotiations for ownership. It happened that a year previous to this visit I had spent several months in the Scandinavian countries and had been particularly impressed with Swedish art and architecture. It was soon decided that the place would lend itself admirably to this type of construction. Seven advanced students in art in the Home Economics Department of the University of Idaho and their instructor went into a huddle. They came out with the proposition that the project of plans for remodeling and furnishing be made their responsibility. The problems under consideration were many: more light must be admitted to the now dark and gloomy interior; the floor and ceiling must be replaced, preferably with knotty native pine; the back porch must be re-designed for a dining and sunroom; there must be sleeping accommodations for at least half a dozen people; and a kitchen improvised. The cost of remodeling had to be limited to about five hundred dollars. With these stipulations in mind the university group went to work.

One girl searched every available source for ideas for Swedish bunks which it had been decided were to be included. Her idea was to have comfortable double beds, both upper and lower deck. The child of her imagination was ideally executed. Not only did she design the beds in true Scandinavian form, but she included two commodious drawers next to the floor for storing bedding, and left enough space for the building of a fine, spacious clothes closet.

Another girl designed the barn doors which when open half way permit the breeze from the canyon to flow freely through the house. When closed, additional

Quite in contrast to the barren looking interior with nondescript furnishings are the views of the interior with their Swedish motifs

The outdoor fireplace completes Ingeborg Lodge. In a small clearing of pines has been constructed a large grill for steaks, coffee, and all the appetizing things one enjoys eating outdoors

light is admitted through their small window panes. The hand-wrought hinges and other accessories were also included in her project. They were made by the local blacksmith. Several girls assembled Swedish textiles and worked out a border design for the windows. The same design was applied and painted in a border around the room above the logs. The colors were the characteristic peasant ones—blue, yellow, green, and red. The native stone used in the fireplace was also typical of this foreign influence. The fireplace was designed not only to add cheer, but to heat the place comfortably. This was accomplished by means of a Heatilator. No hot water tank was necessary for the large iron kettle which steams on the hearth is never without hot water when the four-foot logs are crackling in the fireplace.

When one steps into the living room one is not conscious of the kitchen, although there really is one. The working space was cleverly planned so that a large table, when not in use, serves as a door for the cupboards. In front of the gasoline stove is placed a large screen, attractively decorated in peasant designs. Behind its panels also the change of wearing apparel frequently takes place.

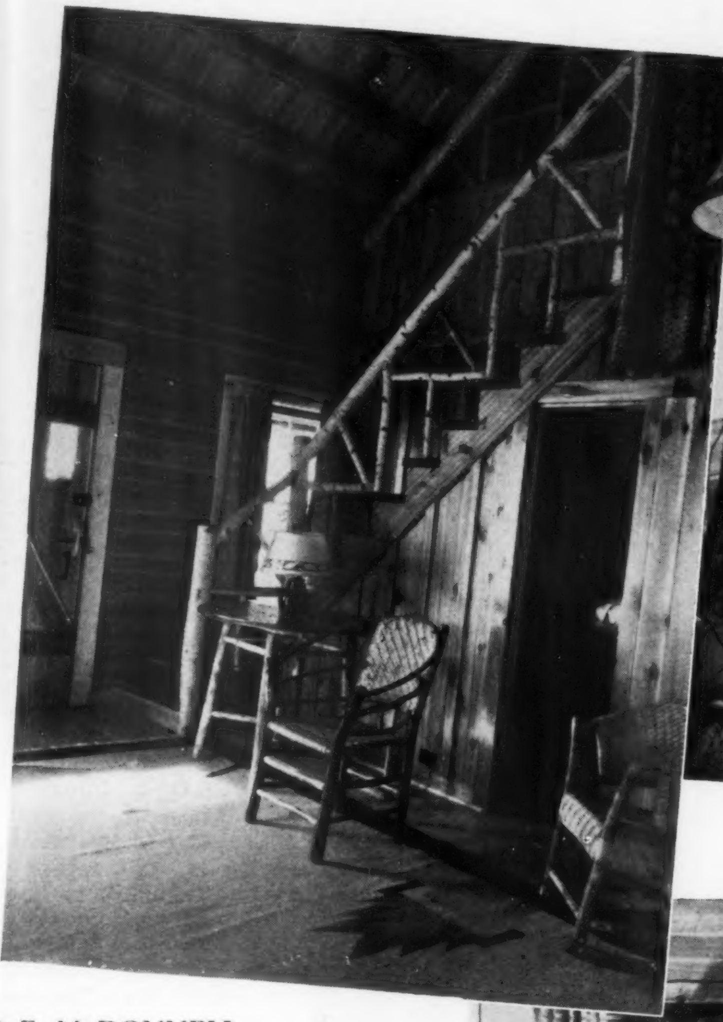
One girl's problem was to rejuvenate furniture and furnishings. The dining room chairs and table used in the sunroom were painted a yellow green, set off with stripes of blue, orange, green, and red. Gay colored striped awning material was used for upholstering and the window curtains and bedspreads were made of tomato red monk's cloth. A regular imported homespun was made into draw curtains for the bunks. Additional sleeping space was cleverly provided by the girl who designed twin beds and covered them with tailored monk's cloth spreads. The sets of cushions were done in quadruplets. A shower of braided and rag rugs added the finishing touches, although one must not forget the imported bed warmer, the Swedish nut cracker, the cricket on the hearth, the Swedish kettle used for kindling wood, and the dishes of vari-colored bettle ware. When night falls, candle light in abundance makes one conscious of the characteristic soft glow so different from the glaring light of the electric lamp. The Victrola, half of which has been made into a dressing table, has found a home at last.

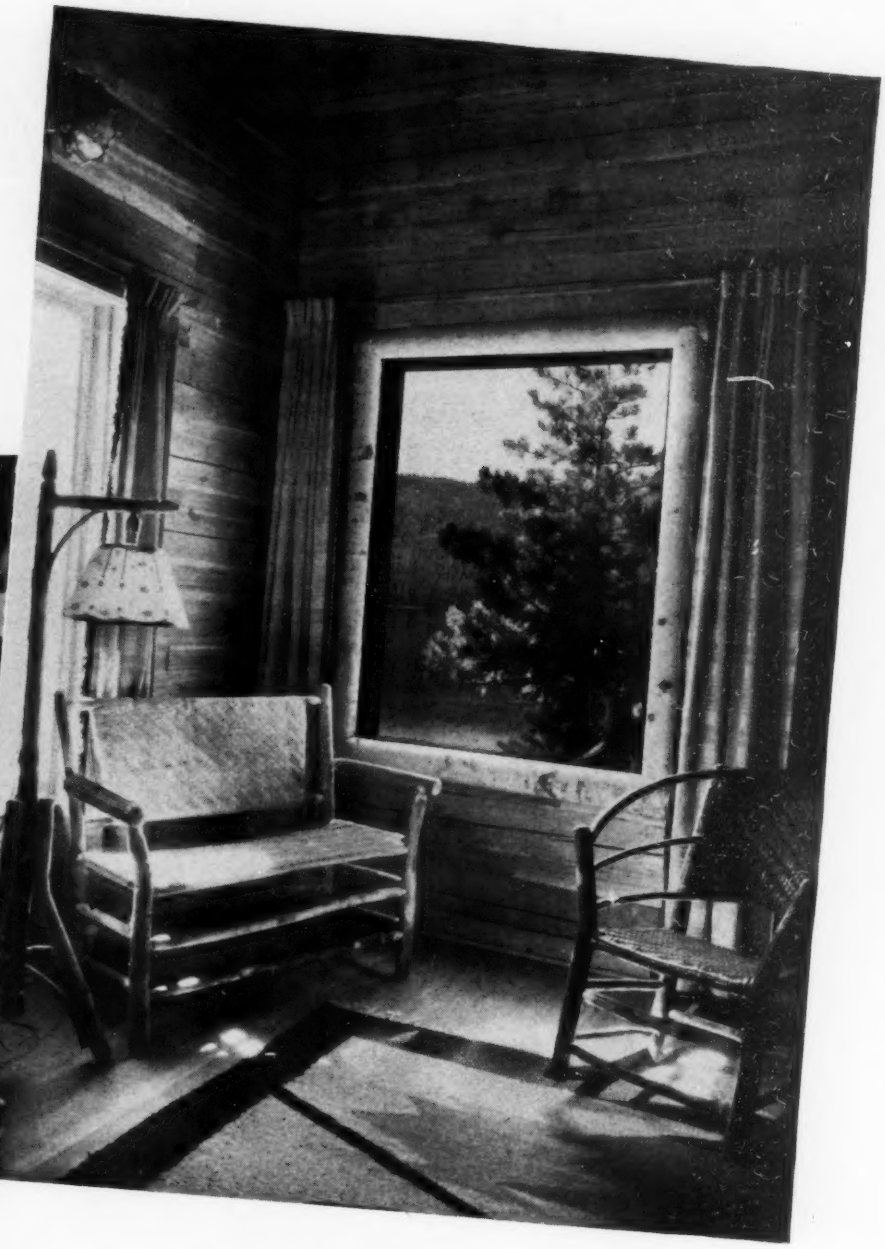
What used to be called the "lean to" developed into one of the most inviting additions to the cabin. The old floor was replaced by large squares of soft red tile with a cellar concealed under one of them. The room was latticed and screened. Adjustable glass windows were made so that they will slip out of sight in the day time and keep out the breezes and rain in stormy weather. One of the joys is the drainage system, with a tiny little sink unobtrusively placed in a corner near a table. This table serves as a buffet and also conceals two large reservoirs from which the water can be drawn from concealed faucets and also conceals a large tin container for supplies. This little sunshiney annex is an all-purpose room with even a day bed for napping, and here the afternoon coffee can be enjoyed in true Scandinavian style.

A summer home without an out-of-door fireplace would be an aggravation. The fireplace designed for this purpose was constructed from the fire box of an old furnace and bricked up to a convenient height for cooking. A large heavy grill accommodates steaks, frying pans, coffee pot, and what not. Before the dinner is announced, guests can usually be found hiking through the woods, stretching out on the grass, reclining in the hammock or glider, or perched on one of the many rustic seats in the trees. After dinner a pilgrimage follows to the refreshing spring which has been enclosed in brick like Rebecca's well, and then there is a look at the improvised shower bath. Here a large storage tank has been placed on top of the wood shed. A part of the shed serves as the bath where the shower, which was a discarded dish washer spray, operates perfectly and the water is allowed to escape through a connection with the drainage system.

As one is about to take his leave by way of the stone bordered walks and over the rustic bridge, he looks back and is conscious of attractions unobserved heretofore—the quaint charm of the robin's egg blue shutters and the shingle, with the name Ingeborg Lodge, hanging over the front door of our little Swedish cabin.

Don't spoil YOUR SUMMER HOME with left-overs!



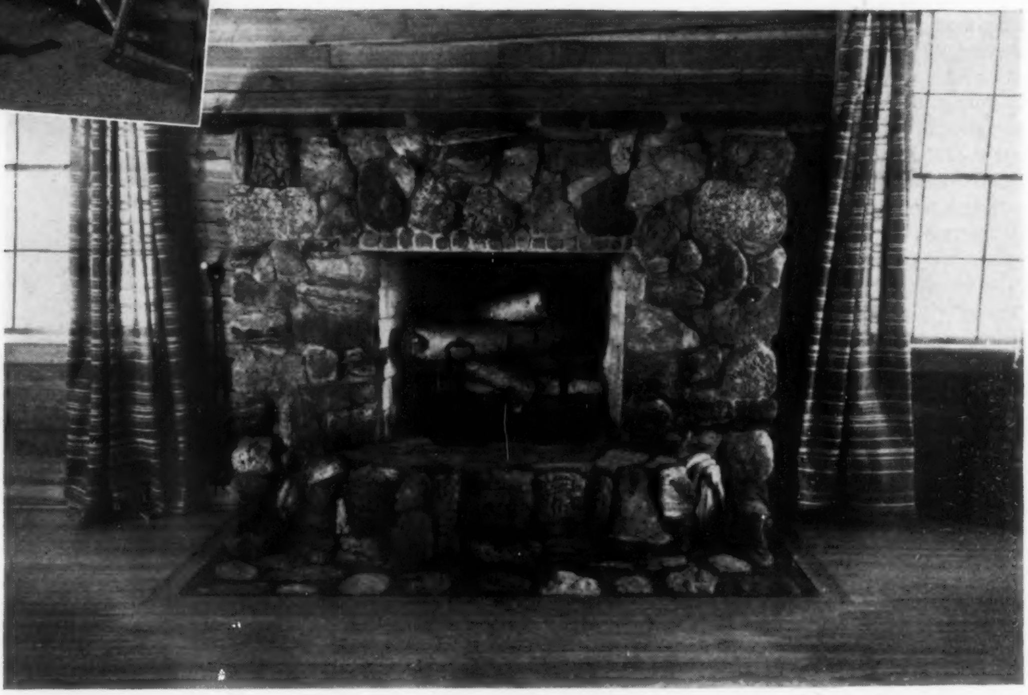


R. E. McDONNELL

I HAVE been an interested reader of THE AMERICAN HOME for some time and have profited thereby, and thought you and your readers might be interested in these photographs of log cabins I have recently constructed on the shore of Lake McDonald, in Glacier National Park.

It has long been my belief that the average log cabin or summer home is often spoiled in the furnishings, through some ideas of false economy in utilizing left-overs.

I have, therefore, departed from this old idea and used only such furniture, decorations, and equipment as is appropriate and entirely suitable for a log cabin home. Hickory furniture, large plate-glass windows to frame a beautiful view and make a picture far more beautiful than anything one could buy and hang on a wall, interiors of knotty cedar, a native wood, instead of knotty pine—these things have made the simple but comfortable and appropriate interiors that you see here.



Our readers may remember that last year we crusaded against using discards in otherwise beautiful, simple log cabin and summer homes. It gives us great satisfaction to be able to give this proof of how lovely a log cabin can be when not cluttered up with left-overs and discards!

Old Norwegian Farmhouses

as models for American mountain or lake camps

SIGRID TANG

Among the Scandinavian countries Norway is the one which has the wildest and most beautiful mountain scenery. Its old peasant farms can furnish many an inspiration for American camps, both as to architecture and interior furnishings.

Because of the physical conditions of the country the farms are often lying rather apart of each other, each forming a world of its own. In former days a single farm was nearly like a small village, there being sometimes thirty to forty houses on it, and each house had its special function. One was used only for summertime, another only for winter, a third particularly for festival occasions, and so on. The living-houses were usually gathered round one square yard and the out-buildings around another. Placing the houses like this, makes it easier to get from house to house, and these courtyards were often planted with trees to shelter the buildings from the weather. And often a walk of trees also lead from the highway up to the farm.

There were passages with richly carved posts added laterally to the house. In front of the doors were small porches, and one of the buildings used to have a bell-tower, where the bell was rung for the meals. And after the people began to be christened, we find that the biggest farms sometimes had a private chapel. An important building also was the bathhouse with the large stone-built oven, which after being heated intensely, was splashed with water, in order to produce plenty of steam. Here people used to take a steam-bath, lying on wooden shelves along the walls, whipping each other with birch rods, and afterwards jumping into the snow or cold water to harden themselves. This custom is now about to come back again.

Most of the Norwegian houses in the country are log-houses that being the natural building material in our country where vast areas are covered with woods. The old houses were built mostly of very large round logs which had been dried for a long time in the sun and the open air, and that is why many of them have been so well preserved through hundreds of years.

The houses of old were long and low and nicely placed on the ground; the people did not know the use of dynamite. Those houses were unpainted, and having become weathered, they fitted admirably to the surroundings, with their turf-covered roofs. Of one story, they had only one to three rooms each. Later on, however, they grew bigger and taller, people thinking it more practical to gather as much as possible beneath one and the same roof. But then, of course, there were fewer buildings on the farms.

The oldest Norwegian peasant's houses, still well preserved, date as far back as 1300. These houses, however, have an unbroken tradition of about 1000 years behind them. They show a style of real and solid building culture, and this style later on has developed naturally through the centuries. These people did not only build for themselves, but also for the generations to come, and they had a sensitive feeling for shape and proportions.

The last part of the 19th century, however, was a period of bad taste, with us as well as with other countries. Many bad building fashions then came from abroad, and ugly manufactured goods were spread all over the country. And except for the most remote parts of our country the fine old way of house building was almost on the point of disappearing. Not until lately have our peasants been trying to get back to the attractive and practical way in which their ancestors used to build their homes. But now our modern architects are also very much interested in this old peasant's style of ours, using it often when building country houses or summer cabins for townspeople—of course in a somewhat modernized way. They think those old houses to be very adequately fitted and quite up-to-date in their practical simplicity.

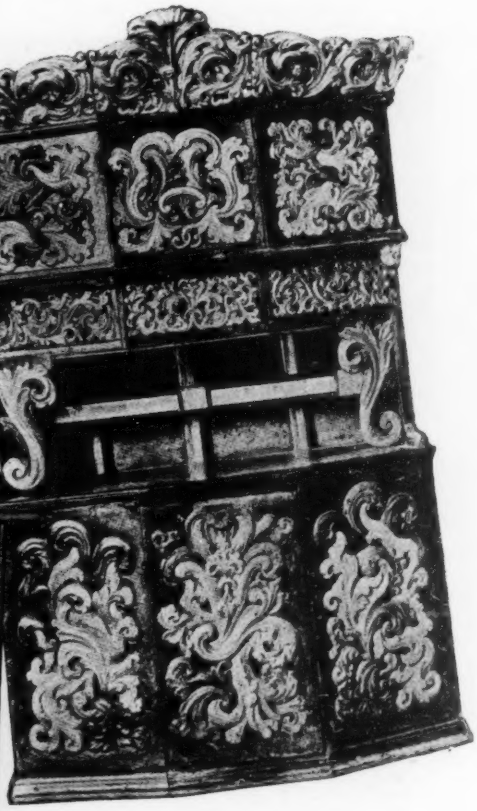
I shall try to tell a little more about the construction of these old houses and their mode of interior decoration, if perhaps some Americans should also be interested in adapting them for their mountain or lake camps.

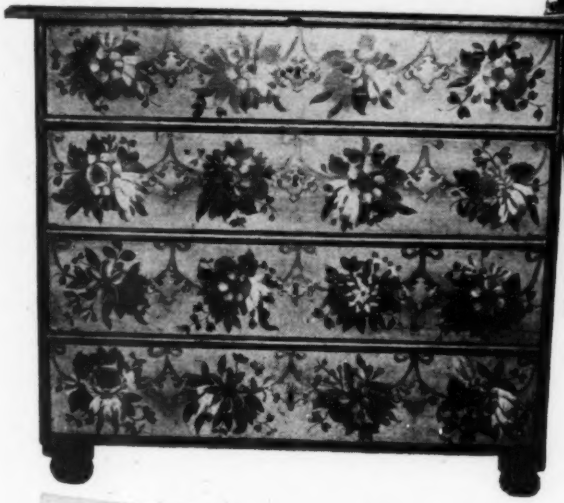
In early times the houses of the common peasant and those of the chief—and even of the Viking king—were all alike, differing only in size and the costliness of furniture and furnishings. But then even the king and nobility of Norway in those days were peasants—the population consisting only of peasants—that is freeholders and slaves.

The oldest living houses were called *arestover* or *roykstover*, and the largest room—*hallen*—had a long, open fireplace in the center of the floor. They had no windows at all, only an opening in the roof with a movable shutter for the smoke to escape and the daylight to come in. These houses were one story, and had generally one large room, the entire width of the building and two smaller ones at one end of the house. They had terraced floors, and the thresholds as

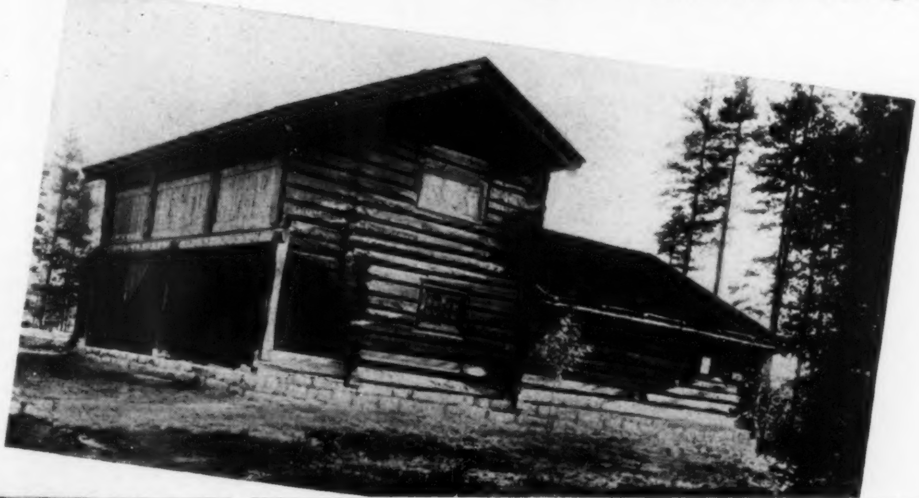
Opposite page: Old Norwegian farmhouses, from the collection of Mr. Sandvig at Lillehammer. And, below it, is a farm with a private chapel

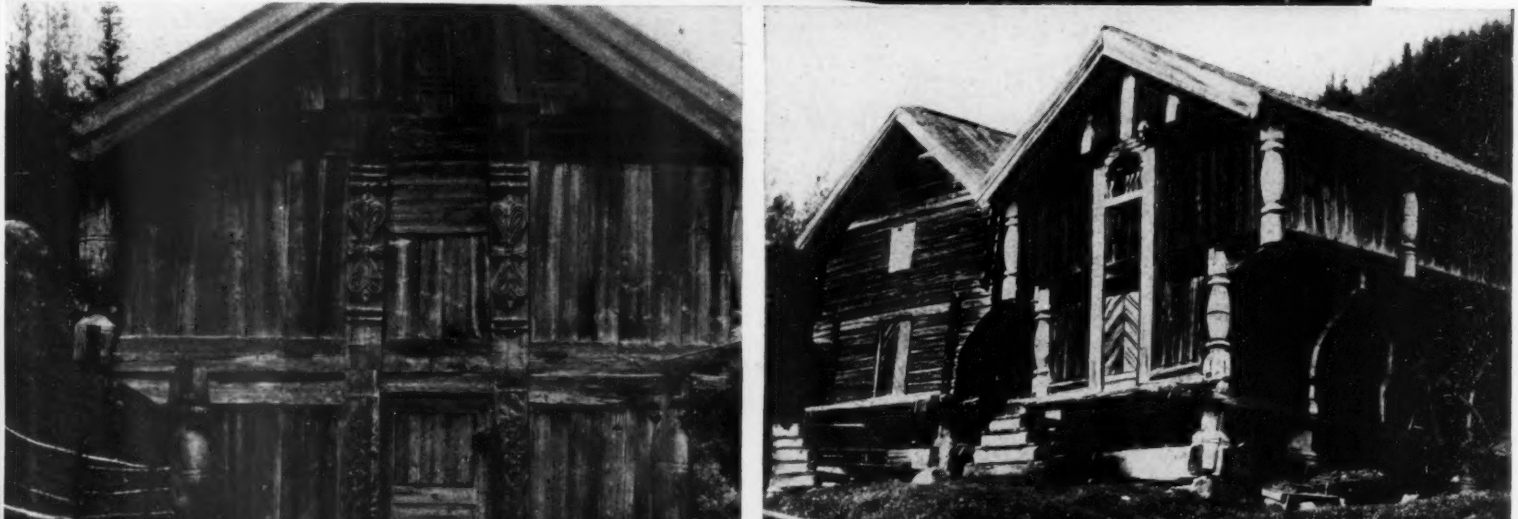
At right is shown a big cabin cupboard with painted carvings from Norway, 1783. Below: An old Norwegian peasant bureau with artistic painting done in gay colors by the well-known peasant-artist Per Odnes

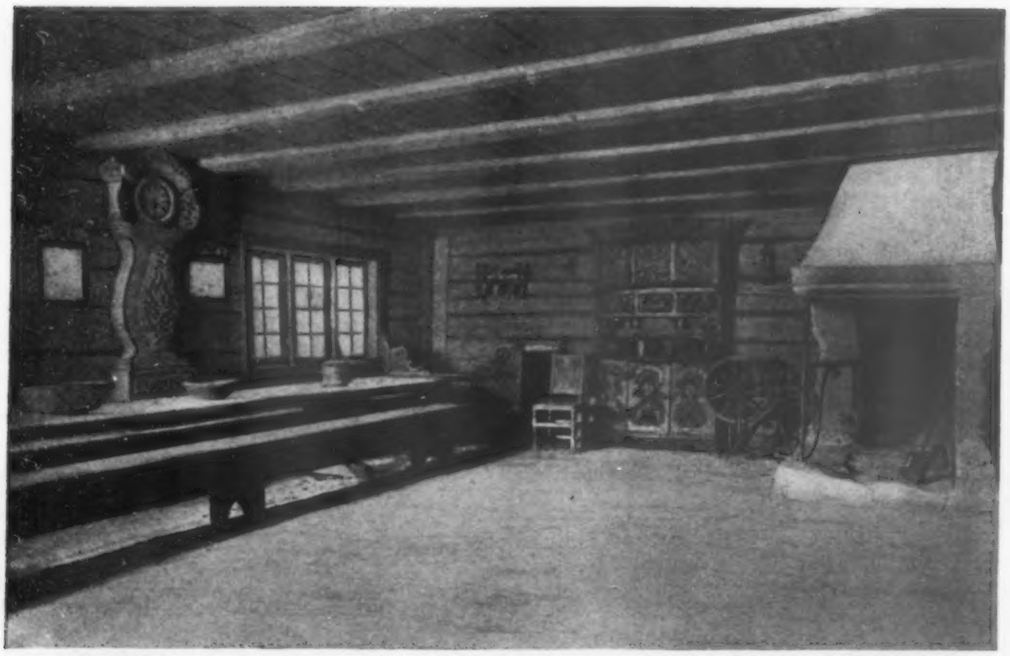


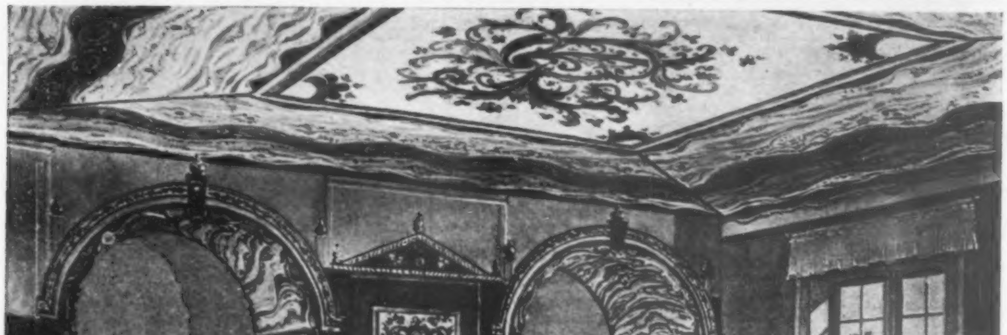


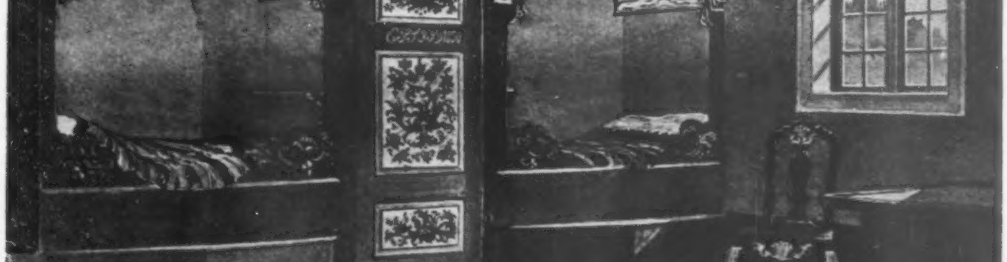
Below: A farmhouse and, at bottom of page, "stabburs" or store houses from a Norwegian farm











Left: Sitting room or "hallen" in a farmhouse; from the collection of Mr. Sandvig. Next: Elaborately decorated ceiling, door, and beds in a Norwegian peasant's home; from Professor Meyer's book published by H. Aschehong & Company, Oslo

a rule were high and the doorways very low, so that it was rather difficult to step in—very likely in order to prevent enemies from rushing suddenly into the house. There were also some quite small openings in the walls, from where to watch enemies.

Near to the fireplace was placed the very long and massive table, while the benches formed a part of the walls. Just opposite to the entrance door was the High Seat for the master of the house. In those days the women did not partake of the meals together with the men. But later on the housewife got her seat at the opposite end of the table, and that is still the practice with us.

On the walls hung weapons, such as bows, lances, axes, coats of mail, shields, and the like. In one corner of the large hall there used to be a bed, and in the two side rooms were beds too. On festival occasions—as for instance the old heathen jol at Christmas time—the bed was removed from the big room, the table made longer and the walls covered with colored pictorial textile hangings, and cushions placed on all the seats. In their spare time the women used to weave the most artistic textile fabrics. They did it in freehand and from imagination only, taking the pictorial patterns from their remembrances of the saga—and later on from the Bible.

In some places of the country the women scoured only the lower parts of the sooty walls with sand, while higher up on the walls it was the custom to paint ornaments with a mixture of pulverized chalk and water, which produced a rather interesting effect against the soot-shining tiers of beams.

On the long table were placed silver-mounted drinking-horns and beautifully carved and painted wooden wassail bowls and richly ornamented candlesticks of wrought iron or brasswork, and that sort of thing.

There was a wide opening between the hall and the two smaller rooms at the end of the house to let in the light and warmth. And above these rooms was a half-loft with a portable ladder leading up to it, where the young folks used to sleep. This half-loft is a favorite detail in our cottages of today.

In later centuries the peasants in some parts of our country used to build a whole room on the top of the house instead of this half-loft, with a staircase on the outside leading to an outer corridor upstairs, with a door to this room. This was the so-called "ladys bower" where the young daughters of the house used to sleep. Only a few buildings of this kind have been preserved through time. They are called "ramloft" buildings and form the transition to the two-story houses, which little by little became the usual type in the country through the 17th and 18th centuries.

Some of these houses had open, outside passages with posts in both stories, while others had no passages at all. The houses continued being built after the old scheme with one large room and two smaller ones in each story, but now of course the big room also must get a flat ceiling instead of the former sloping, log-built one. People also began wainscoting the main building of the farm, and this, together with the glass windows, made the houses look more slender and less solid than before. They also began painting the houses on the outside, the usual color being red or white, the outbuildings nearly always red. More and more tiled or slated roofs came into favor. But thus the farmhouses were not any longer intimately in keeping with the surroundings. On the contrary, they were in contrast to them.

From the 14th to the 16th century they built a chimney hearth of stone or masonry in one corner of the room, and nearly every room had a fireplace of its own. Later on came the stoves, but the open fireplace has been kept beside them, in the towns as well as in the country, and is of course always to be found in our sport cottages.

In addition to the above mentioned changes the peasant houses now had wooden floors, which on the evening before holidays were scoured white and strewn with juniper twigs. Most farmhouses have painted floors, but this old custom is still sometimes kept by people in remote mountain valleys or by townspeople in their summer cottages in the mountains.

The very long table and benches along the walls were still used, but the High Seat was always placed near a window. And the interior boasted several pieces of new furniture, such as different types of log-chairs and cupboards and cabinets, built in the room. There was the corner-cabin and the big cabin in two sections with an open space between them and some hanging presses, and the big grandfather's clock, reaching nearly from floor to ceiling. Near to the hearth was a bed for the farmer and his wife, while the old folks slept in the side rooms, and the children upstairs. The Norwegian country beds in old times used to be very short and very broad, and were built usually halfway into the wall often with a tester overhead and curtains around and with a few steps leading up to them. Sometimes they were shut up with doors and had cupboards built below them.

All the furniture was made by the peasants themselves, and especially from the last part of the 17th century to the middle of the 19th it used to be richly carved and painted with beautiful colored flower decorations—and so were often the walls and the ceiling too. This was done by special rural artists, the Norwegian peasants being from the earliest times gifted with great artistic powers and a keen feeling for colors. We are trying to copy these old decorations in our modern cottages, but we are not always so fortunate in our results.

The hearth of the big hall was the gathering-place of the family and the servants in the long evenings of fall and winter. Here was the cooking place, and here they worked at all sorts of domestic industry. Later on, when building and the art of interior decoration among the peasants was greatly influenced by the towns, the furniture no longer formed a part of the walls. Everything was arranged in a freer way, and they got a special kitchen into which all the furniture of the old sitting room little by little has been banished—such as the flower-painted cupboards, the plate-racks, the many old decorated things of wood, pewter, iron, brass, and copper. The large country kitchen is now very often the gathering place, where family and servants dine together in

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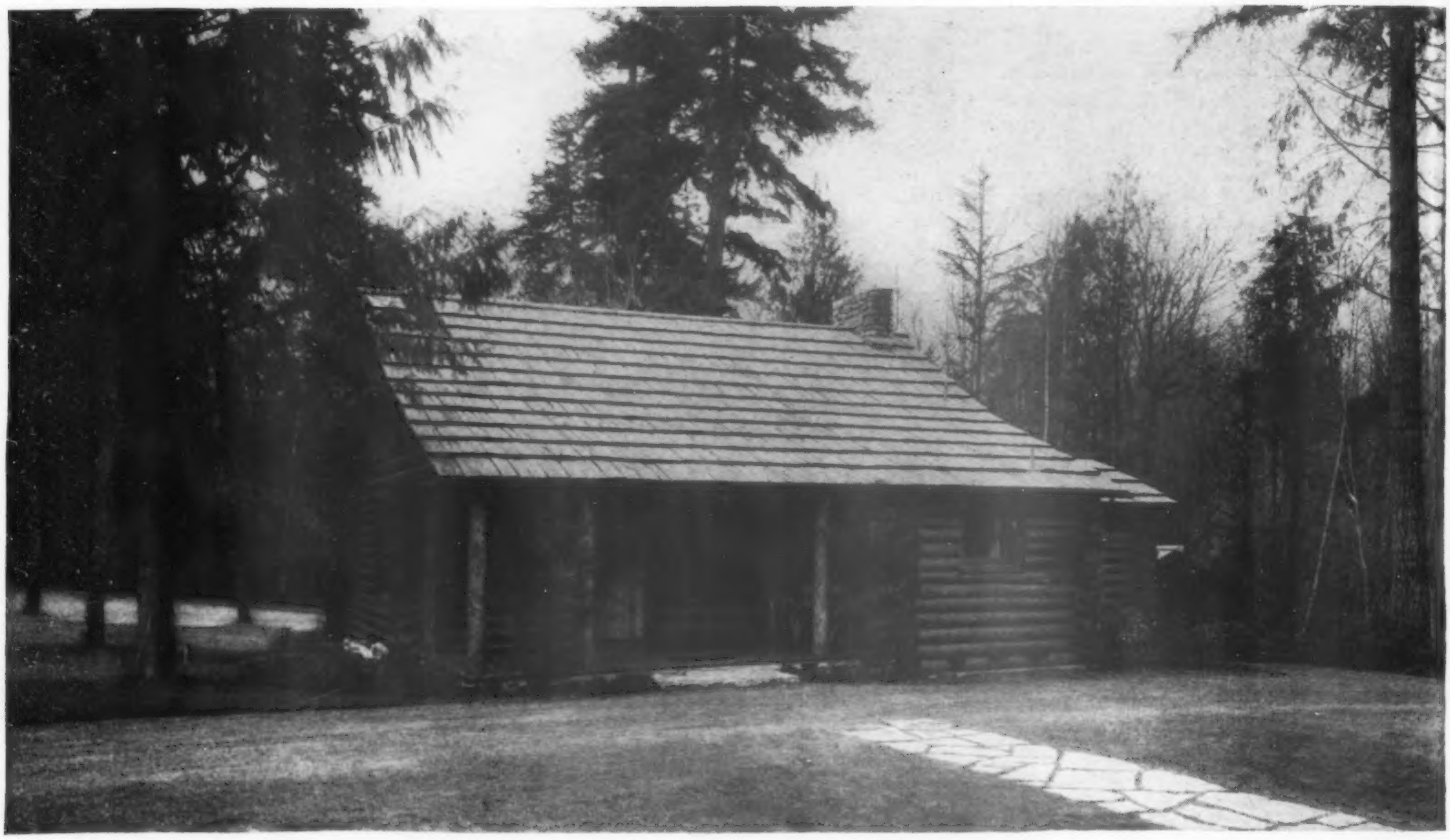
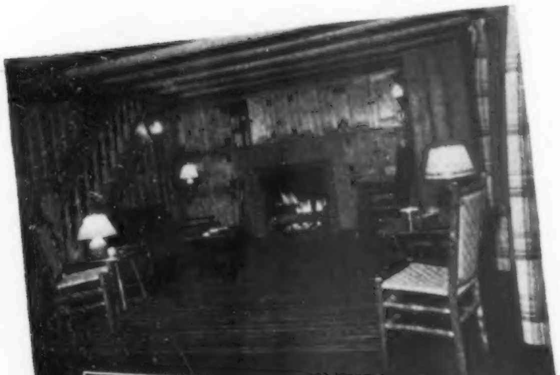
Above: Interior at Storstugan. At right: the attractive sitting room in the Säterglantan Weaving School and Guest House. Both photos from Swedish State Railways Opposite page, bottom: A peasant's room from Telemark in Norway, now in the National Museum of Bygdoy



A CABIN IN THE WEST

The all-year cabin of Mr. C. M. Austin, near Bremerton, Wash.



A CABIN in the West today is a far cry from the cabin of the early pioneers and the contrast is made clear without reliance on memory. Many of the old cabins are still standing, the crudest of crude shelters, and while few of the builders of today can, or do, put into the newer dwellings in the woods all the improvements and conveniences that are available, occasionally there is one that combines the charm of the rustic house in a rustic setting with many of the things that contribute to ease of living.

Such a house has just been built near Bremerton, Washington, in the Puget Sound country. The site chosen was on cut-over timber land. Those who have seen sections where the lumberman has been, need not be told that the ground was thick with deep-rooted stumps of giant trees that, interspersed with the second growth timber, stood charred and quite ragged, while under foot was a tangled mat of brush and down timber, left behind as waste by the hurrying lumberjacks. Stumping and clearing the ground entailed much labor and the use of many boxes of dynamite; grading and landscaping the site took more labor and skill to achieve the setting for the all-year-around log cabin that had been quite clearly conceived.

The plans called for, first, a generous sized living room, where was to be found a broad hearth and a deep fireplace. Next, two or three bedrooms, a bath, an electrically equipped kitchen, and above all plenty of stow space and as many conveniences as possible. How that was worked out is best shown by the accompanying pictures of the exterior and interior, taken the day the cabin was first occupied.

The living room, 16 x 28 feet, is paneled in knotted hemlock. The overhead beams of Douglas fir are left exposed and the floor is laid with fir planks of varying width, hit and miss. Surrounding the fireplace are cupboards, many of them. Those directly over the fireplace give room for books; those on either side, twenty-four inches deep, for bulkier things. Their hinges are H-shaped and they, as well as door hinges and latches, andirons and fire set, are hand wrought on the job. In both the kitchen and on the service porch are more cupboards and shelves and of course an electric stove, a kitchen sink, laundry tubs, icebox, and plenty of outlets for electrical cooking gadgets.

The second floor extends only over the living room but even so, space was found for a bedroom, 13 x 16 feet, a sewing room, 10 x 14 feet, and a full-sized linen closet. The knotted hemlock paneling used throughout the first floor was replaced upstairs with knotted cedar. Both are native woods and both have developed a soft and clear finish after being treated with two coats of boiled linseed oil and then rubbed with wax.

A basement was built under one third of the house, to give room for a hot water furnace, burning coal or wood, a small hot water heater for use in summer and storage for fuel, including a winter's supply of firewood.

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SETTLERS' CABIN

an interesting adventure in thinking things through

BRADFORD UPDIKE EDDY

The building of a summer cabin is generally regarded as an exciting adventure. That it is also an elementary exercise in architecture is a viewpoint very much less common. The very simplicity of the project obscures the fundamental problems of design which are so evident in a more pretentious scheme. Yet the same factors of veracity, utility, and good taste are involved in the erection of even the simplest and least expensive of summer shelters. It was a recognition of this latter truth which sobered our enthusiasm and made us consider the limitations of location and purpose that should determine ultimately the design of our cabin.

Approached in this spirit, our first step was an analysis of the site, a study yielding so many interesting results that we found it wise to list them under two general classifications. The first, which we called geographical, summed up the physical conditions. Of course, we were already proudly aware that we owned a little heavily wooded island some two hundred feet from the northern shore of a small lake in the foothills of the White Mountains. We had also purchased a small piece of land on this northern shore, directly back of the island, and a right of way through the woods to the main road, thus giving access from the road to the shore. A little study, however, revealed that our island—long, narrow, and shaped somewhat like an hourglass—had at the front, or southern end, an ideal location for a cabin. We also learned how pleasantly a path could be laid out from this site to the back of the island, where a footbridge could easily be built over marsh and water to our small bit of property on the mainland. It was at this point, too, that our slightly estatic admiration of lovely views of lake and mountains was subordinated to the more practical

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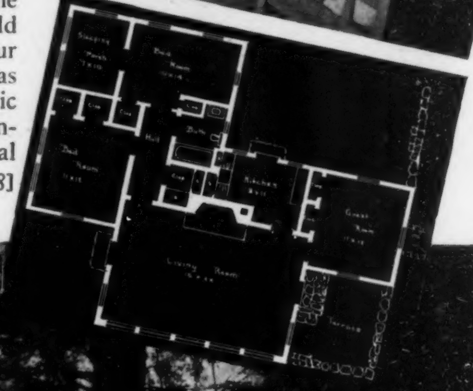
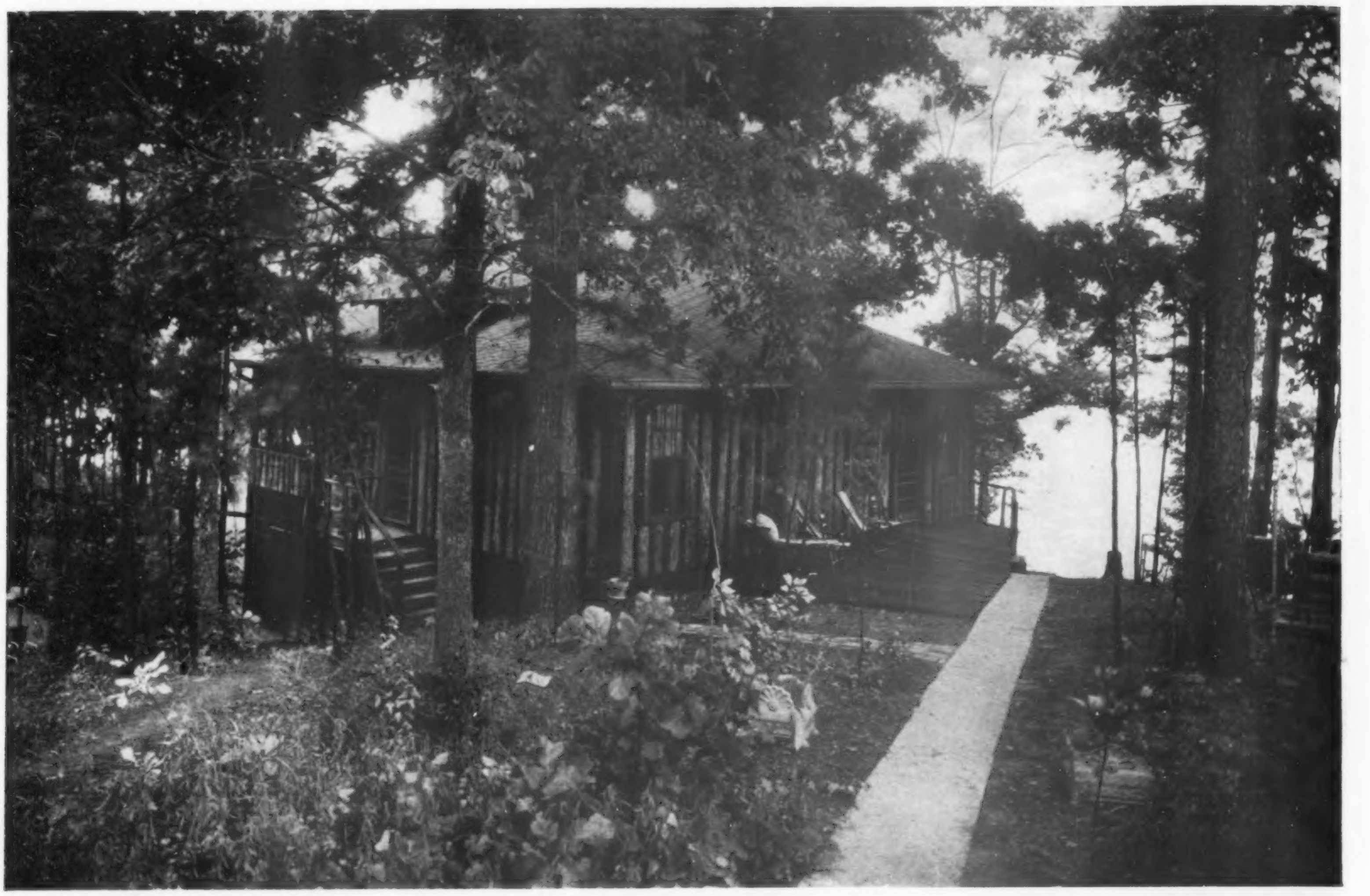




SHADY BOREEN

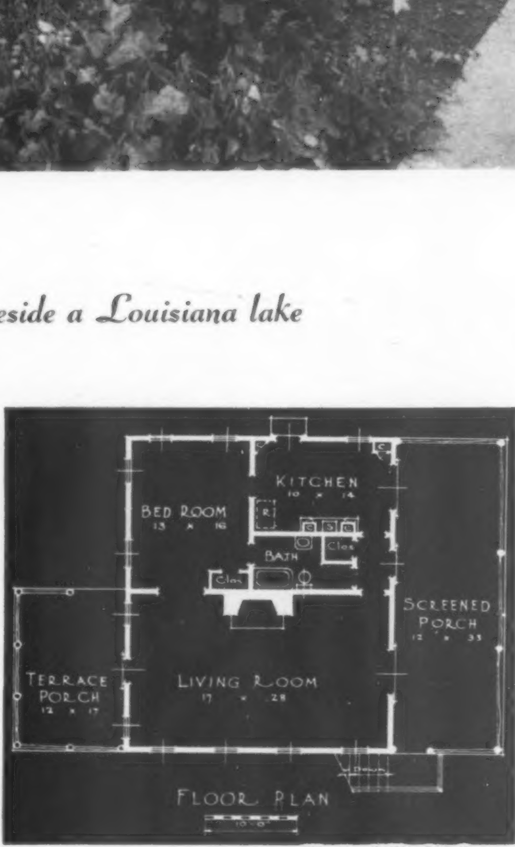
—a little bit of Ireland beside a Louisiana lake

DORRIS VALLETTE HANDS

ONCE upon a time, as all good stories go, a little girl sat at her Irish grandmother's knee and listened with round eyed wonder to the tales of a "bonnie cot" in Erin that nestled on a shady bluff overhanging the blue waters of Listervarden. Now this little girl was quite sure that nothing in the whole world could ever be more beautiful than Shady Boreen of which she had heard so much.

"Boreen" is the Irish pet name for home. She made up her mind then and there that some day she too would have a shady boreen all her own. Ma-Da, made goose quivers run up and down her back when she told of Fin Maghule, the Irish giant, and of the old drunk (*usquabae*) of her village, for the Irish are great story tellers, but the little girl, born in the red clay hills of North Louisiana, treasured only her word pictures of Shady Boreen.

Today, that same little girl, a grandmother herself, of the young and sprightly type, will tell you that she heartily agrees with Omar, the tentmaker, that "Heaven is the vision of fulfilled desire." She has her Shady Boreen; it is the vision of her heart's desire, carried through childhood and youth, created by herself in the maturity of her womanhood to be the joy and comfort of her ripening age.



Plan by J. Cheshire Peyton

True, it is cuddled on a Louisiana bluff that hangs over picturesque Cross Lake, but the waters of Listervarden could have been no bluer and the breezes of Ireland could have soughed no sweeter through virgin pines, nor could anything in the old country have been more beautiful than this new Shady Boreen fashioned out of a dream.

Now when one sets about earnestly to make visions come true, as did Mrs. William A. Mabry, material must be used of a far different character from the stuff that dreams are made o'. Mrs. Mabry brought all of her fund of practical common sense to bear upon the situation at hand.

First she persuaded her husband, who is a noted lawyer and extensive landowner in the North Louisiana territory, to deed her just three acres of virgin soil fronting the south side of Cross Lake, from where the city of Shreveport gets its water supply. There were a number of fishing shacks dotted here and there around the lake and Mr. Mabry was pleasantly convinced that just a crude, inexpensive cabin built upon this lovely spot would furnish him delightful recreation after a trying day in court. A mere twenty minutes' drive from his handsome city home and he would find perfect relaxation in a fisherman's paradise, all his own.

So much for the first step in Mrs. Mabry's plan. Now for the second—the abundant energy with which this woman of ideas is endowed came into play.

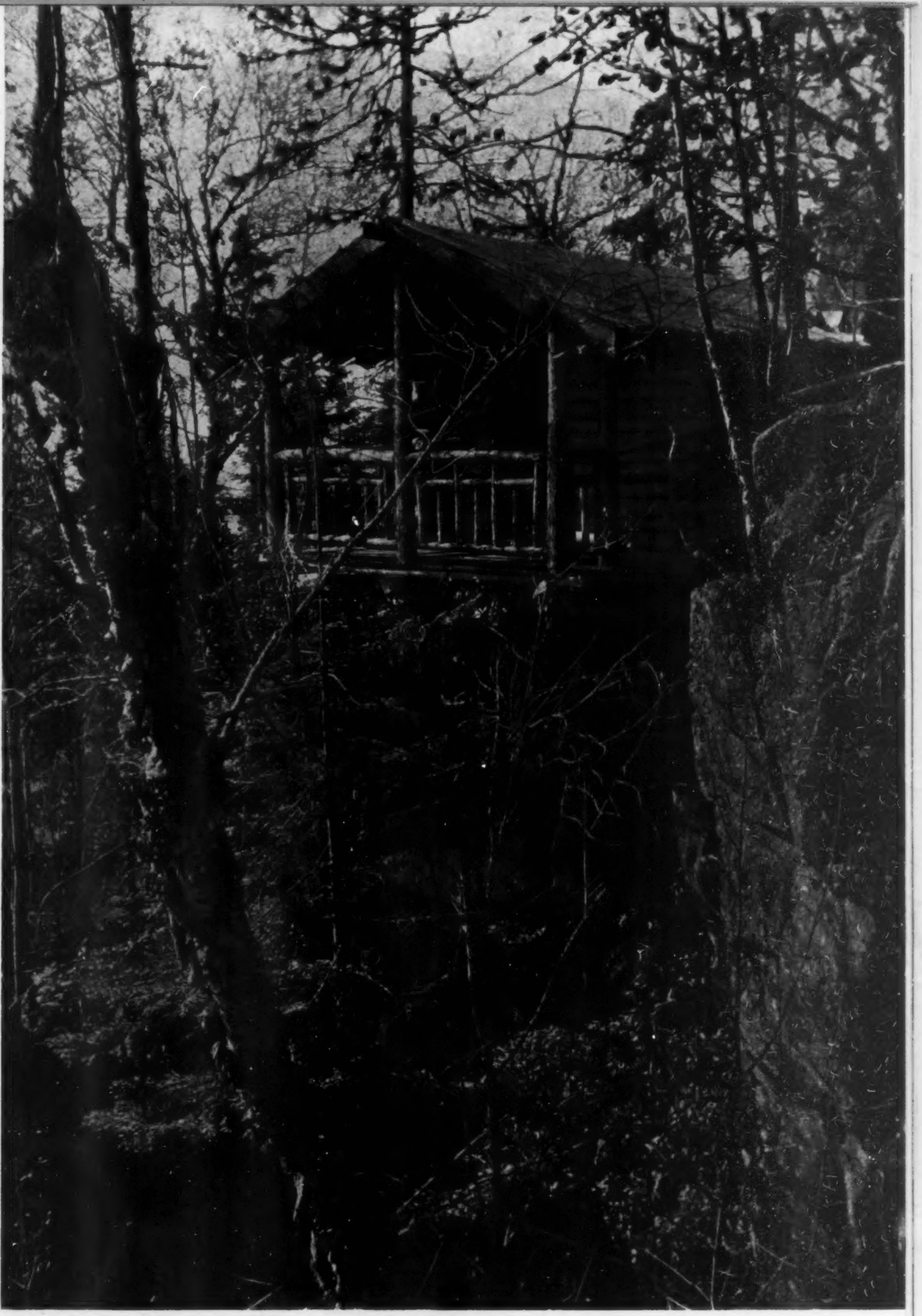
Supervising a couple of Negro laborers, the ground was forced to yield enough native rock for the foundations and the real heart of Shady Boreen—its broad open fireplace and chimney. Then Mrs. Mabry scouted the lumber yards. She selected every pine board that went into the making of her walls and to insure a desired rustic effect that would be practically everlasting, she chose magnolia bark to veneer the pine.

Magnolia bark is well known to Louisianians for hardly a home garden is complete without several giant trees of this species. Its broad, glossy, evergreen leaves and exquisite waxen

[*Please turn to page 62*]

I BUILD A LOG CABIN

CHILSON D. ALDRICH



The Crow's Nest, a studio built on a rock shelf high above and overlooking Lake Superior

All my life I had wanted one but I thought that I could not afford the time to study the intricacies and build one, and I couldn't afford to have a regular architect (even if it were myself) ruin a lot of logs in an attempt to design one. Anyway few of the log men who know how to wield an axe can read plans and wouldn't know an elevation from a cross section if you showed it to them.

I had been around the North Woods enough on vacations to realize that when you wanted a log cabin you went out and caught your logs from somebody's "back forty." Then you got hold of somebody who hated the fellow who owned the back forty to help you. You told him that when you got the money you would pay him for it or give him a lift when he wanted to build a cabin. I knew how it was done all right and I decided to do it that way. So I did. The only slip-up in the plan was that I happened to get hold of the man who owned the back forty where I had marked the straight timber I needed and he suggested that I pay for the logs. He said he would lay them on the job for me at a goodly price per log. That made it harder but he was a big Scandinavian and pretended not to understand me when I told him it was too much so I agreed to pay him for the logs.

I did—cash on delivery to get it over with—but he decided to spread it around the countryside that I had stolen the logs from him. All the natives believe to this day that this is the one time that he told the truth. Anyhow, I got the logs handy to the job and I found another settler to help me build.

Throughout the boundary country—which means to us of Minnesota the waterway between England and America that makes the top of our state—I had taken note of plenty of cabins built by settlers. Most of them had left the bark on the logs and it had come off in patches as if it had the mange. So I decided to peel my logs assisted by my Scandinavian helper who felt that it was a waste of time. Then I piled them up, one atop the other, on the ground until I needed them—which meant after I had decided upon the site for the cabin.

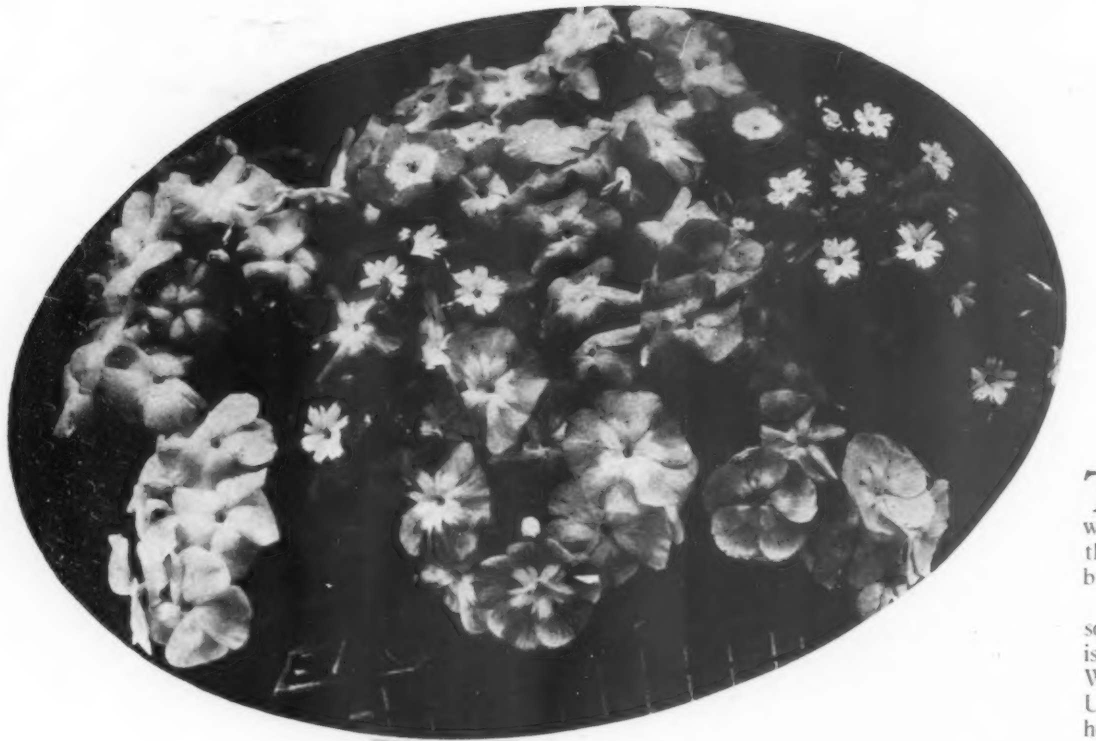
As I had to go back to town about that time, it was quite a while before I got a sight of the logs again. When I next took a look, they had turned all colors, mildewed from the sap that was still in them. Since then I have piled the logs on skids, off the ground, and separated them. There was only one thing to do with those variegated logs and that was to draw-shave the logs as I worked them into the building. I found that this made such a nice, clean-looking job that I have draw-shaved all logs ever since in the same way. Even when skidded up off the ground, they become too dirty to oil. Another trick that I learned then was that winter-cut logs are less likely to be sap soaked and less apt to check or open up in cracks later on.

Logs are going to check somewhat as they dry, but they don't keep it up indefinitely. So if you can let your logs stand a few months on the skids with bark either scored or clean peeled, much of the checking will be over with by the time you are ready to build. You can then conceal the checked part of the surface, probably, when you place the logs in the building.

While I was making remarks about my discovery of the mildew, my settler friend mooched off to select a site. He picked a neat level spot in a clearing that had been a log landing in the good old days. It was a swell site in just enough of a depression to make a natural drain. He couldn't understand why I turned it down and chose a slight knoll. His argument was that it's harder to tote a pail of water up hill. My argument was that I'd rather get water that way until the law of gravity was repealed and then it wouldn't matter anyhow.

Another set-to occurred when I refused to place the cabin according to the points of the compass. Every log cabin settler squares his building by the compass. Maybe because he wants to plant a windbreak straight across the north side. Anyhow I staked my cabin out according to the views I wanted which Ole thought was "crezzy-like" and said so frankly.

[*Please turn to page 64*]



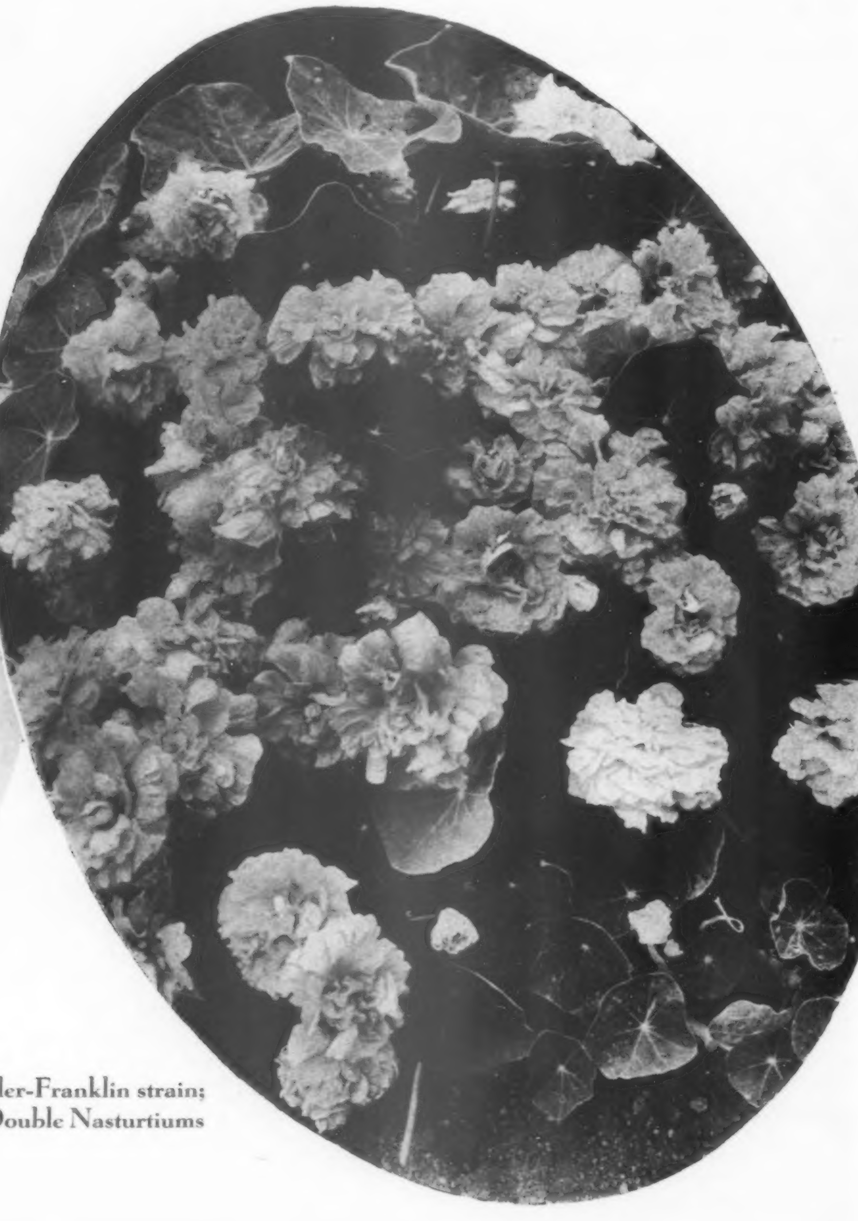
Novelties in

EDWARD SALBACH

A survey of the season's novelties made especially for The American Home by an observer on the seed farms

THE new things of last season, like a star halfback in football, were showy and sensational, while the originations of 1936 are comparable to the lineman, who comes in for very little fanfare, but does most of the hard work.

Most important of the improvements of this season, from the viewpoint of the home gardener, is the work done on the Gleam type Nasturtiums. Whoa! Those were put out last year, you say. True. Unfortunately, however, they were released in the heat of competition, and neither the Gleam Hybrids nor the Scarlet Gleam came completely up to expectations. Both these and the new Orange Gleam are now satisfactorily close to perfection, however. The latter is a golden orange, shading to lighter at the center, and is considered by the introducers to be even better than Scarlet Gleam. Moon Gleam and Salmon Gleam, both fine in color, are reported as small flowered, and as producing a percentage



Top: Petunia Miniature Rose Gem; next Columbine Waller-Franklin strain; then Petunia Flaming Velvet Red; right, Burpee's Super Double Nasturtiums

in the new seed lists

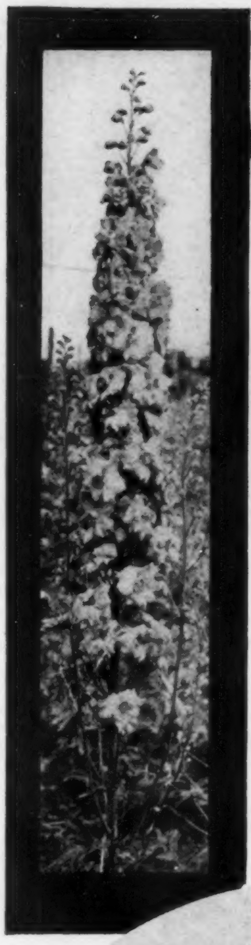
of blossoms that are only semi-double. Without having seen them growing, it is only possible to guess about the quality of those named Salmon Cerise, Lemon Yellow, and Mahogany. The last of the three is undoubtedly very fine. As I saw blooms of this one in 1934, the coloring is so rich that the variety would be remarkable even if a percentage of the blooms were only partly double.

While speaking of the Double Nasturtiums, one must consider the new Globe class. Blooms of this type are the same as those of the Gleams, but the habit of growth is different. The Globe Nasturtiums are completely dwarf growing, while the Gleam type is semi-trailing. The globe type is particularly fine for use in rock gardens (if you are not a purist in alpinism) or where solid bloom masses are desired.

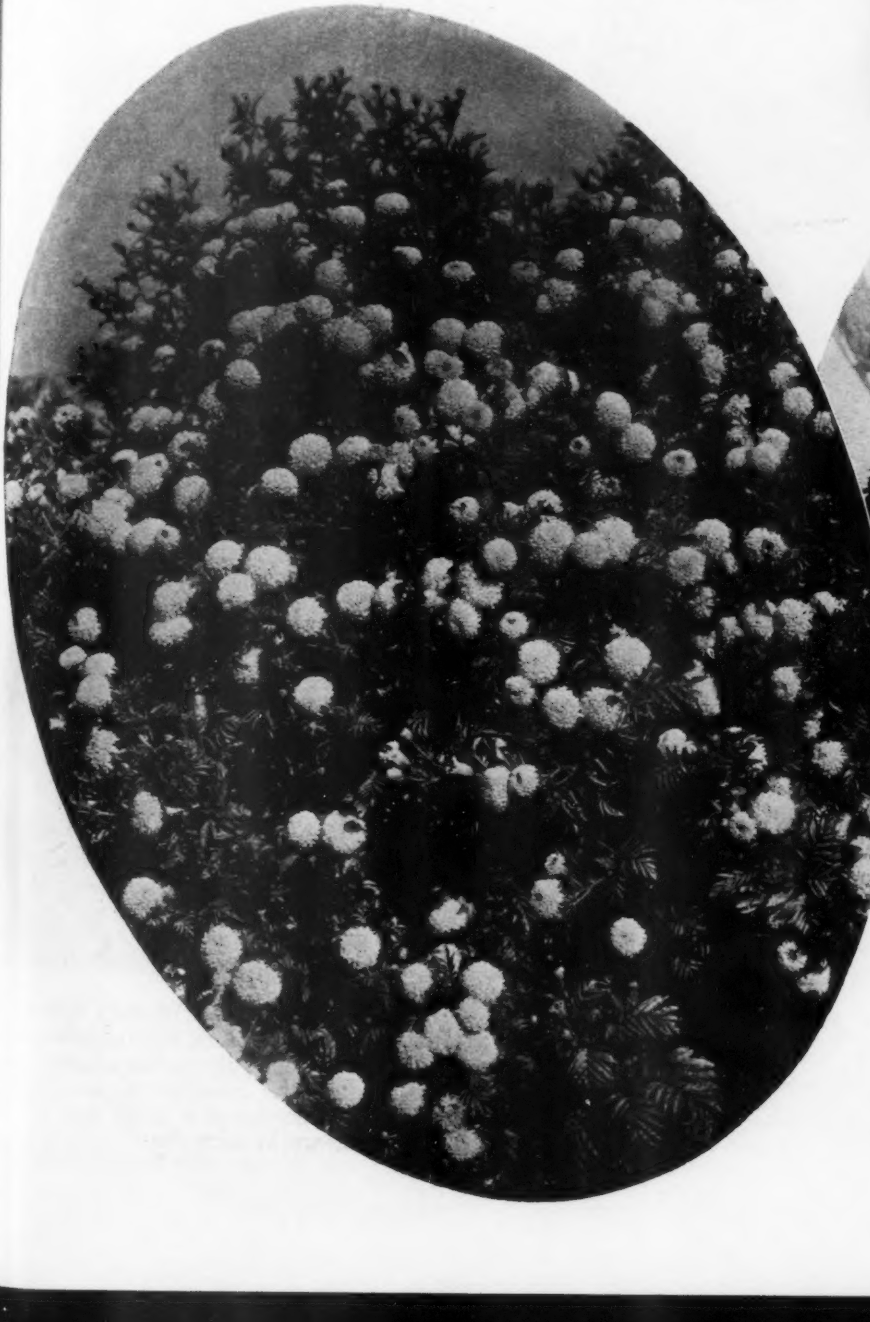
Golden Globe, similar in color to the first double, Golden Gleam, is very definitely an aquisition. It was produced in England, and was first sold last year. It has not been available generally in the United States until this year, however. The Globe Hybrids, sometimes called Gem Mixture, are the dwarfer counterparts of the Gleam Hybrids. The color range of the two is identical. The Globe Hybrids are reported with a small percentage of blooms coming only semi-double, but a display at the San Diego Fair was very fine and attracted a great deal of attention.

Outstanding is Petunia Flaming Velvet. Aptly named, it is brilliant blood-red, almost crimson, a new color long desired in Petunias. Being in the "hybrida" or Small-flowered Bedding class, it will take a place for use in a solidly massed bed. Incidentally, the small-flowering Petunias are much finer for cutting than is usually realized, and Flaming Velvet should excel all others

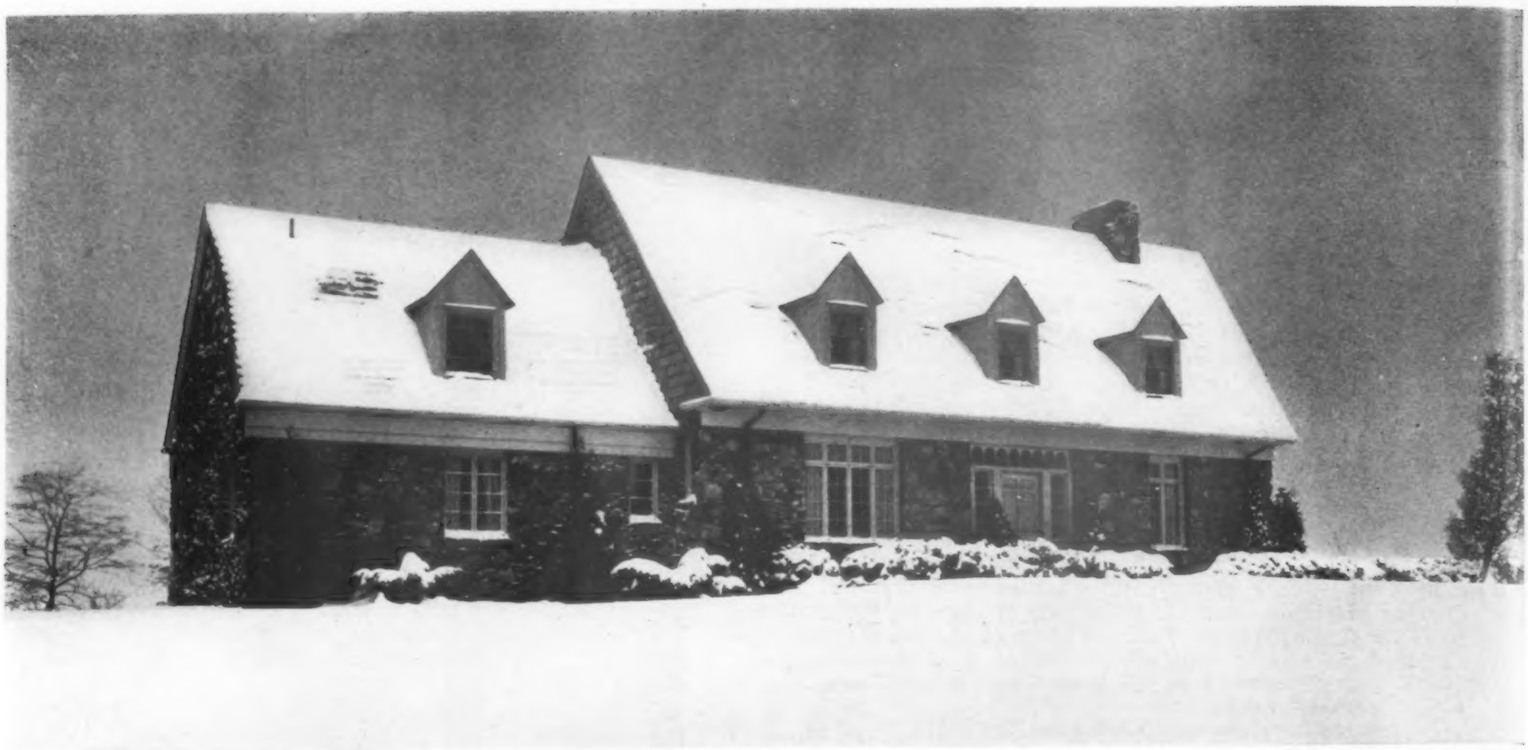
[*Please turn to page 78*]



Left: Delphinium, a specimen from Vetterle & Reinelt "Pacific" strain and, above, Improved Swiss Giant Pansies



At left Marigold Dixie Sunshine; above, Marigold Harmony



FIELDSTONE in New Jersey

NEWTON W. SHEPPARD, ARCHITECT

The home of Mr. and Mrs. Walter W. Bott Somerville, N. J.

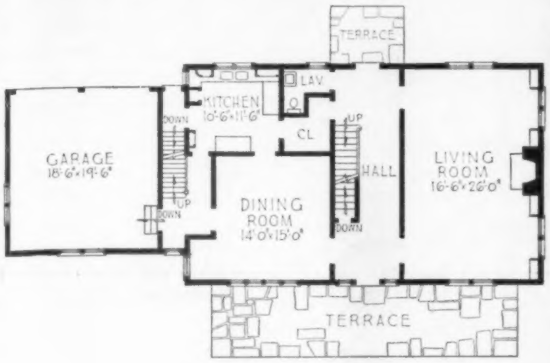
PERCHED high on a hill overlooking rolling meadowlands is a house that in its now nearly two years of existence is fast becoming a very real part of the landscape. Its owners looked long and carefully before they acquired the land, a high plateau overlooking friendly valleys, with views in every direction. Next they selected an architect with a sympathetic understanding of that particular type of countryside, and a knowledge of architecture traditional in that part of the state. Thirdly, they analyzed their own desires and requirements in a home very carefully, and went ahead. The result is the well-designed fieldstone house in the photographs.

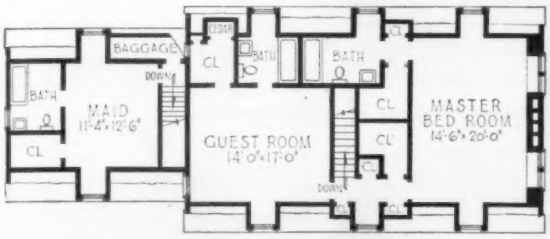
The fieldstone was brought from Warren County, in near-by Pennsylvania, a material particularly suitable to the landscape. In a degree it determined the style of house, modified Colonial. To keep it from standing too high on an already high hill, the architect planned a long sloping roof with dormer windows, an attached garage wing a step lower to bring the house down to the ground, and fine evergreen planting around the flagged terrace to bring the ground up. Thus the house nestles quietly there, a real part of the scene.

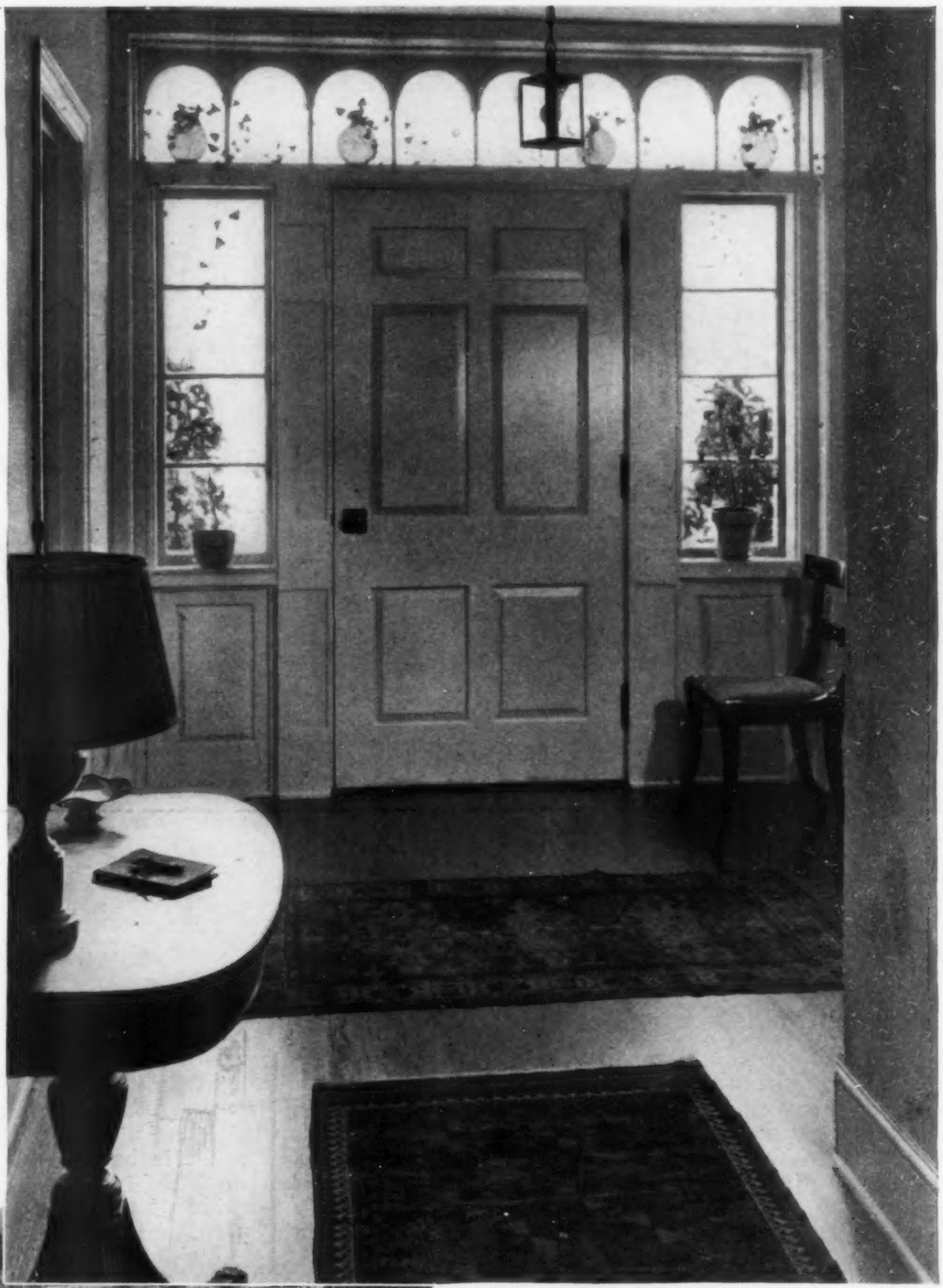
The owners, Mr. and Mrs. Walter W. Bott, determined to have all possible "modern improvements" in their new house. Therefore they ordered an oil burning heating system, air conditioning, and an electric kitchen. Also, they spent a great deal of thought on the conveniences in living they had always wanted, submitted these to the architect, and the result is a remarkably complete, livable home.

The house is built on a central hall plan. This hall, running straight through the house, has a fine Colonial entrance at either end, so that one enters from the driveway at the back or from the terrace in front. On one side of the hall is the large living room with a fireplace and large windows for unobstructed views in three directions. On the other side, near the most-used entrance door is a lavatory and a combination passageway to the kitchen and hall closet, big enough to hold overcoats and raincoats and galoshes and all the out-of-door clothing one needs in the country. Beyond is the pleasant dining room, with another picture window looking out over the valley.

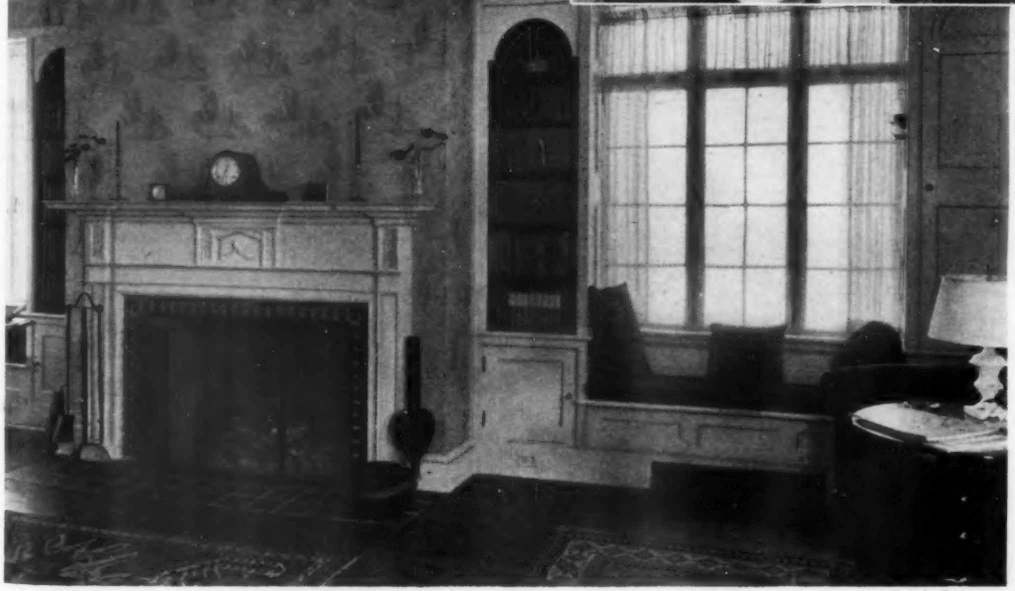
The kitchen is an example of extremely intelligent planning. Cupboards are placed where they are most convenient, and there are plenty of them; there are corner shelves for electrical appliances like toasters, percolators, and waffle irons, usually hard to place out of the way; and a large built-in bin for vegetables.







There is something extremely hospitable about a hall that runs straight through the house, from the driveway entrance on one side, to the terrace entrance on the other. Not only that, but by having solid doors well surrounded with glass provides a place for growing plants and ivy in wintertime



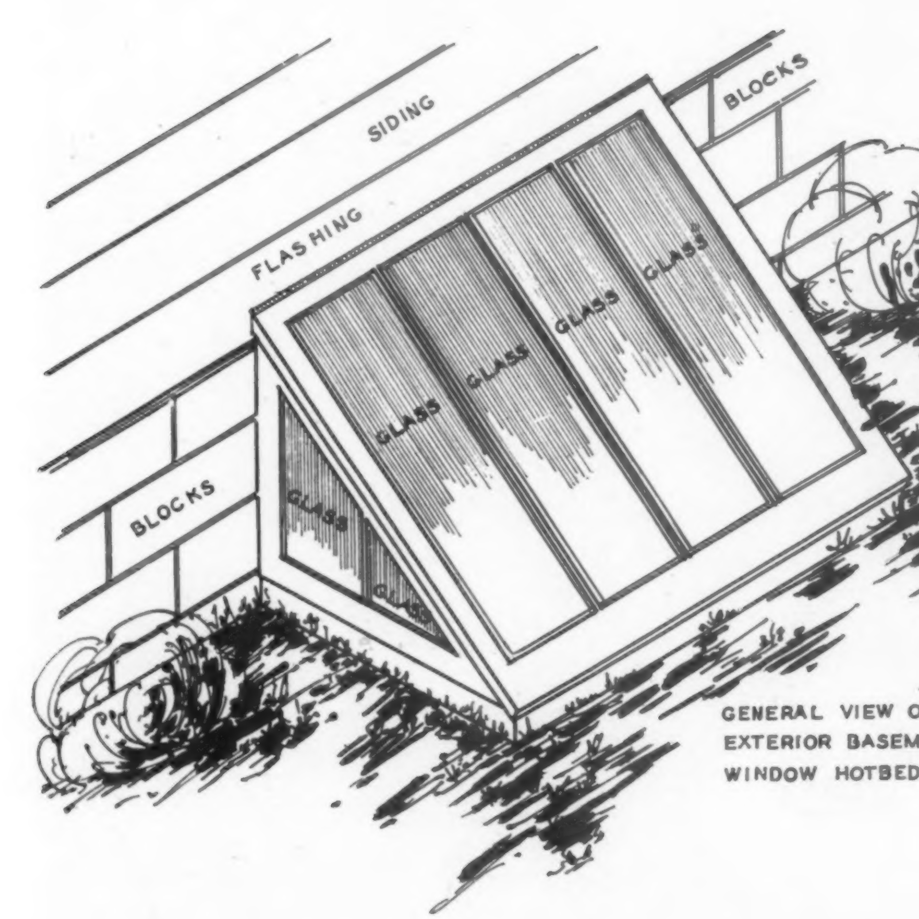
F. M. Demarest

One of the outstanding features of the living room is the fireplace, simple in line, flanked on either side by spacious windows with accompanying window seats and book shelves

The second floor is equally well planned. The master bedroom has two large closets, and in addition, a third, cedar lined, for extra blankets used in that room. In another part of the house is a large cedar-lined closet for general storage.

The basement extends under the entire house, and every bit of it is planned for use. There is a large lounge room, with fireplace, in addition to the utility rooms. These include the furnace room, pump room, a laundry, and a large wire-enclosed closet, with hanging shelves, for preserves.

A basement window for a hotbed



GENERAL VIEW OF EXTERIOR BASEMENT WINDOW HOTBED

JAMES F. SCHINDLER

THE fact is you just cannot be really "on the spot" with starting your garden in spring without some sort of a hotbed where seeds can be germinated a few weeks before the outdoors warms up sufficiently. By starting seeds "in heat" in February you will be ready. A hotbed is in the last analysis a bottomless box with glass top with which heat is introduced, as by fermenting manure or the more convenient electric cable. But often the actual cellar heat of the dwelling can be used in a very practical way.

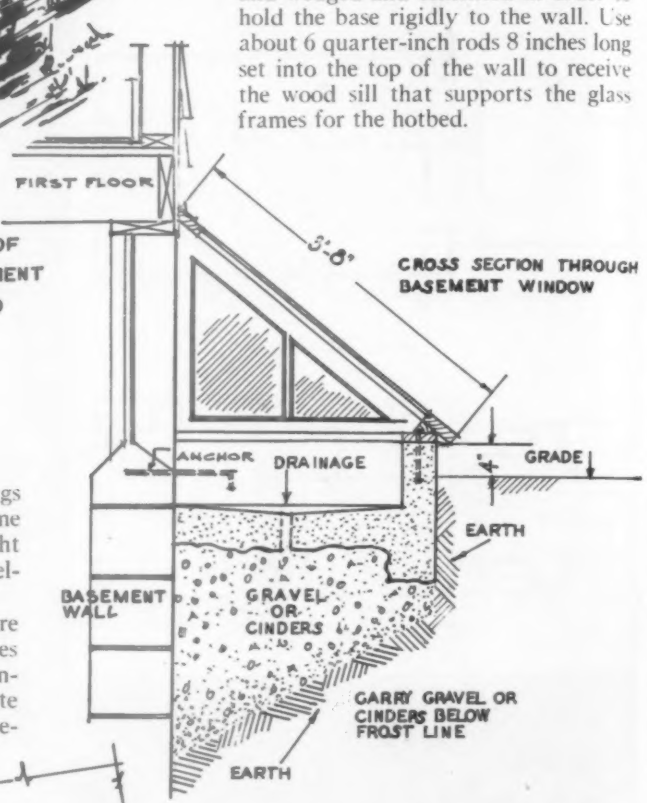
Such a hotbed can be built in almost every type of house that has two, three, or more courses of concrete blocks or stone above the grade of the house. It is inexpensive and simple to build, becomes a permanent part of the basement and house and does not detract from the appearance of the exterior.

It should be located on the side of the house that gets the most sun during the day and built and framed around the basement window to allow for circulation of warm air from the basement to the hotbed. It is very easy to clean and it is easy also to arrange plants from the basement proper making a very useful hotbed for one who enjoys growing seedlings into tiny plants or the plants in the home that from time to time need more sunlight than they ordinarily receive in rooms sheltered from the sun.

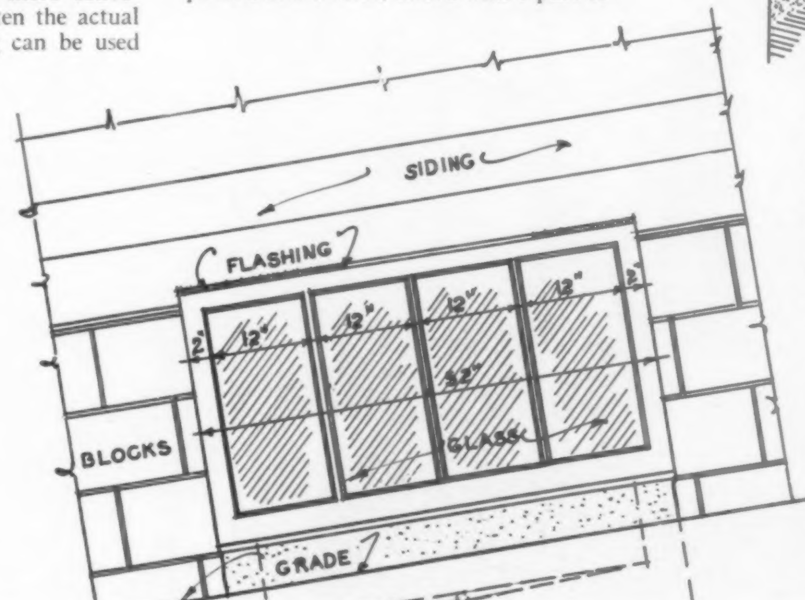
Inside dimensions of the hotbed are 3 feet 8 inches long and 2 feet 4 inches wide. The box part of the hotbed is enclosed with a 4-inch thick wall of concrete poured into a form, mixed with 1 part cement, 2 of sand, and 4 of gravel. The wall should be about 4 inches high above grade.

Locate a short length of 1-inch pipe for drainage in the center of the concrete floor of the hotbed. This floor, by the way, being made of the same mixture as is used in the 4-inch wall. Of course, the gravel or cinders must be filled into the void first under the floor and carried well below frost line. These should be thoroughly soaked and tamped.

Provide 2 quarter-inch bent rods about 10 inches long in each side of wall which should be drilled into the stone or concrete blocks and wedged and cemented in order to hold the base rigidly to the wall. Use about 6 quarter-inch rods 8 inches long set into the top of the wall to receive the wood sill that supports the glass frames for the hotbed.



CROSS SECTION THROUGH BASEMENT WINDOW



FRONT ELEVATION

If you are handy at woodworking you can make the sash for the hotbed but if you question your ability in this it will be better to have them made at a woodworking shop at very little expense. Make sure that the side sash are accurately scribed to the irregularity of the wall and filled with oakum to prevent the cold weather coming in.

Score the top sash so that a piece of copper or tin can be used to flash it and make it water tight and the flashing to be set under the siding as shown in the cross section. Thoroughly putty and paint the wood sash inside and out.

The basement window can be taken out permanently and if additional house protection is desired a heavy wire frame window can be set into the opening where the basement sash was located. The wire frame to be opened only when access to the hotbed is wanted. This frame then will not interfere with the warm basement air circulating into the hotbed.

Handy Man around the house

JEAN AVENER

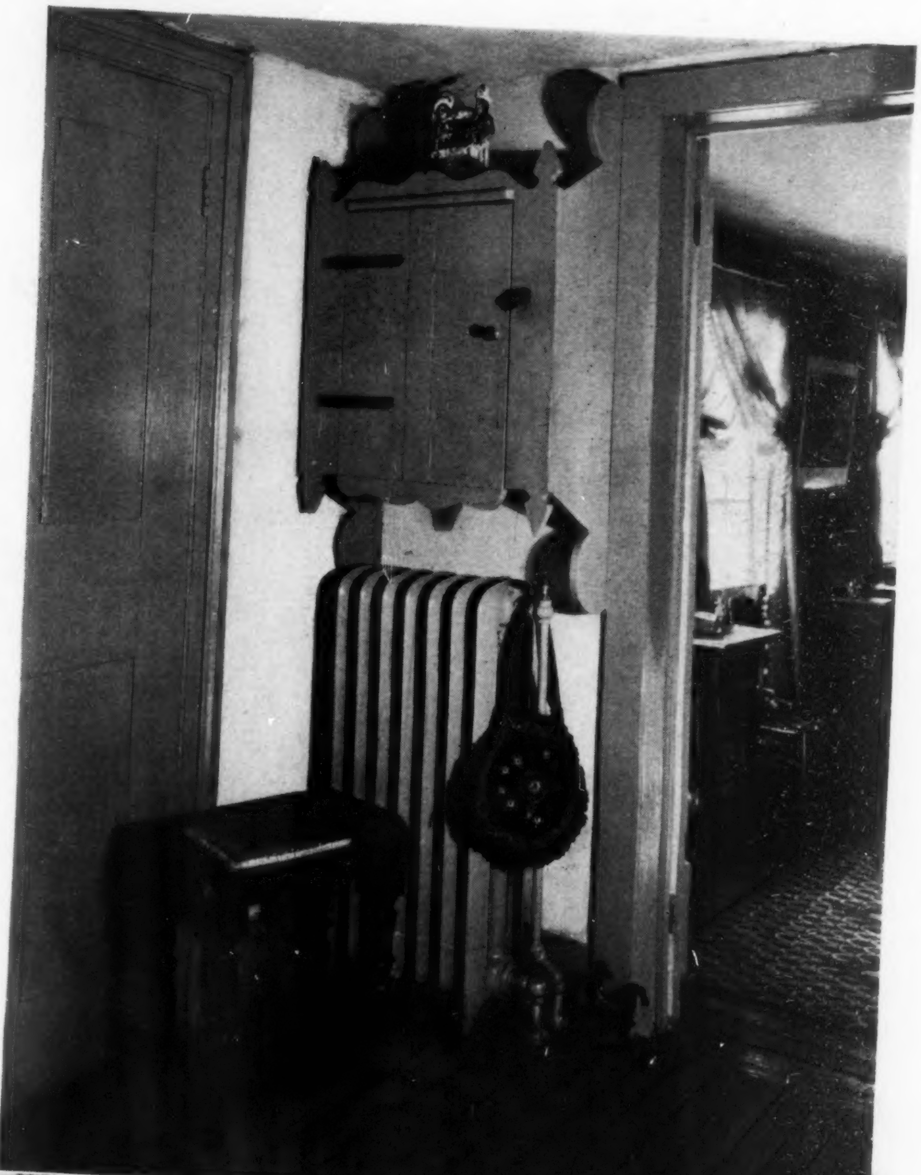
WE HAD the great good fortune to find an old house in the country that had never been tampered with. It stood, just as it had been built a hundred years or more ago, artless, unaffected, straight forward. The home of humble farmers, it told the tale of a hard struggle for existence wrested from the acres surrounding it. There had been no money for improvements. It was bare of ornamentation and rich in rude, primitive charm.

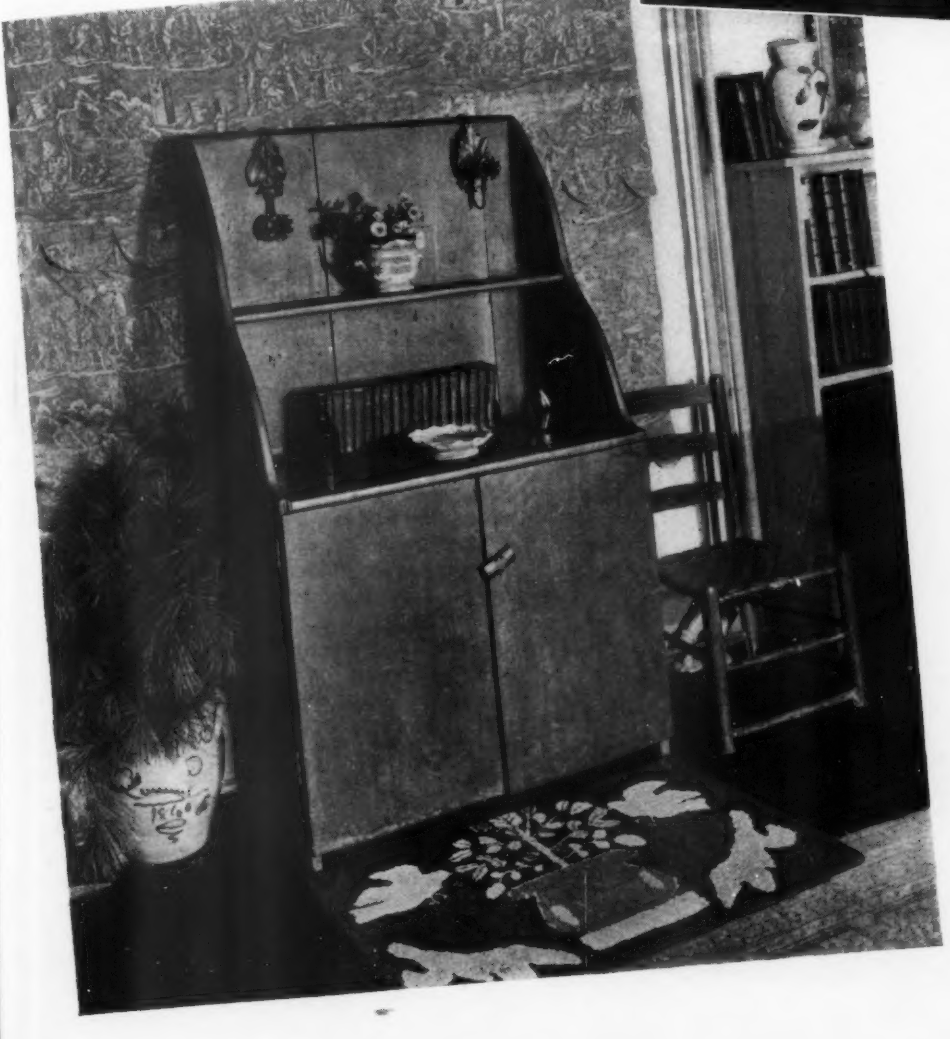
"To make a job of it," said the contractor, "we have to rip out almost everything. None of the doors match—rip them all out! The floors are different heights—tear them all up—level the sills and put new Colonial type baseboards and trim and some ceiling molding and a regular banister on the stairs!"

We were aghast. Betray our little house into a "modern Colonial?" "We shall think it over," we politely told the contractor who was estimating on the job.

Then into our lives and our house came Fred Hogencamp, handy man around the house. He came to cut the grass. It was the morning after our first night in the house. A high wind had blown all night and I had heard noises.

"That," said Fred, "would be Till Hendricks spookin' about. Tell you what, if you change the doors around she won't bother you no more. Haunts can't haunt when you change the doors about on 'em—they get lost."



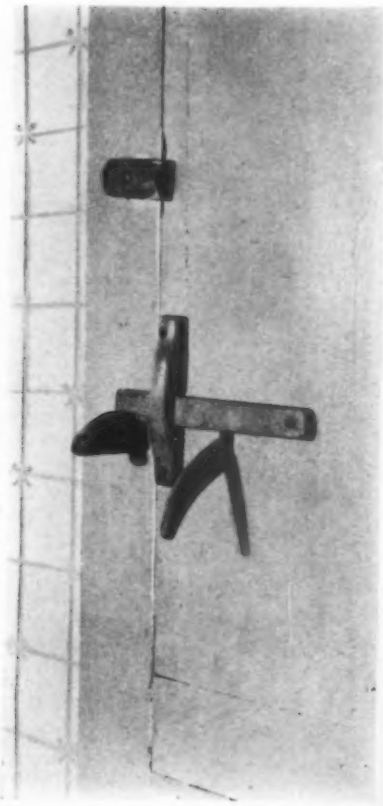


Not given to artifice our handy man never "took" to the telephone, and so to house it he built a cabinet spacious enough to hold the directories too. The maple dresser below is his original design

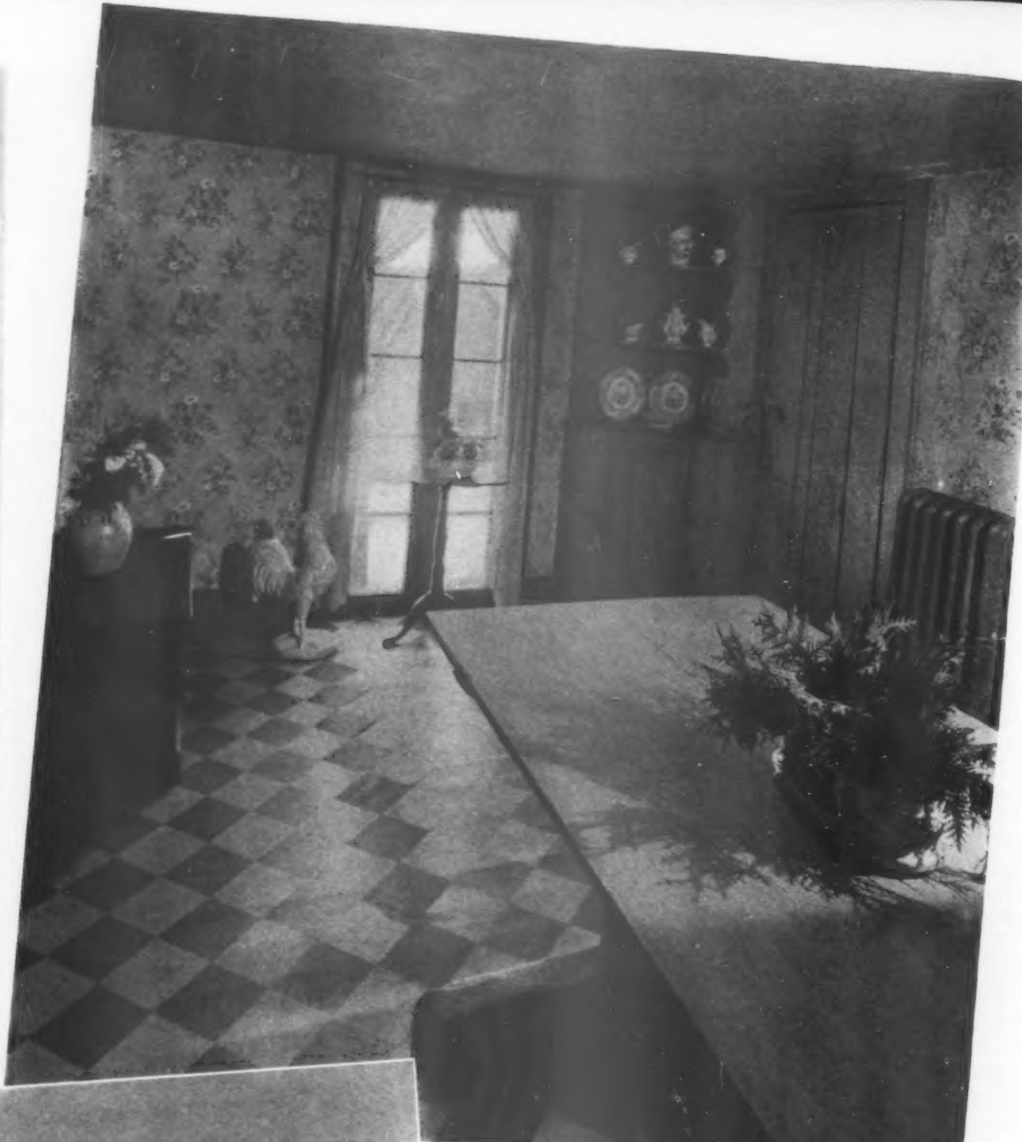
When I returned (after the receipt of a postal saying "Come on home. Doors all switched,") there on every door, to replace the ugly brown china door knobs, were hand-made wooden latches, carved from rock maple brought down from our mountain wood lot. Those latches made Fred our man and our delight in them made us Fred's people, and thus we have been for sixteen years.

The dining room is a long narrow room, so Fred built us a long table that seats ten comfortably. The top (ordered from the lumber company) is of cypress, a light colored wood that blandly takes its constant soap and water scrubbing. The trestle is pine from the mountain, mortised and wooden-pegged together. The corner cupboard was also built by Fred and is a clever piece of work as it is just crude enough to "tie" with the door.

The maple dresser is an original of Fred's. He found the wide pine boards beneath layers of wall-paper lining a clothes closet. It seemed criminal to leave them there, unheralded, unsung. So out they

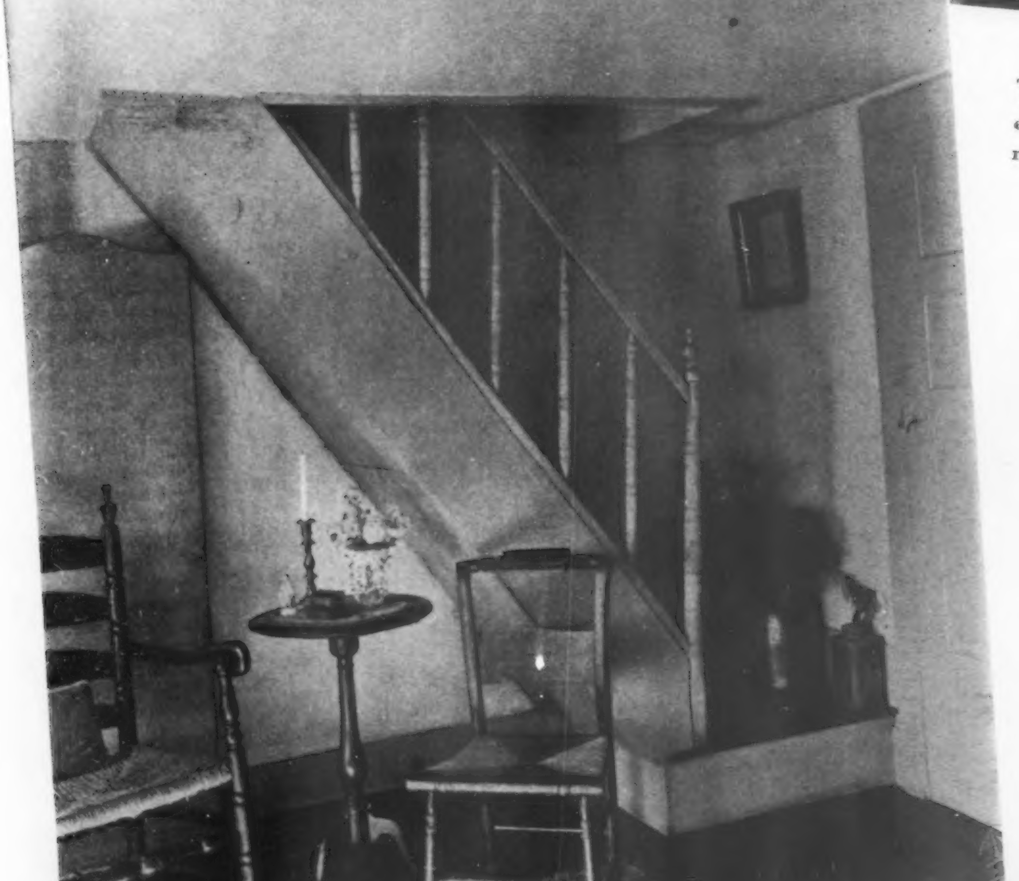


All the ugly brown china door knobs were replaced by hand-made wooden latches, carved from rock maple. The hand-made stair rail spindles were copied from the ladder-back chair below, left



F. M. Demarest

The long table which seats ten comfortably was especially designed for our long, narrow dining room. The corner cupboard, too, is hand-made

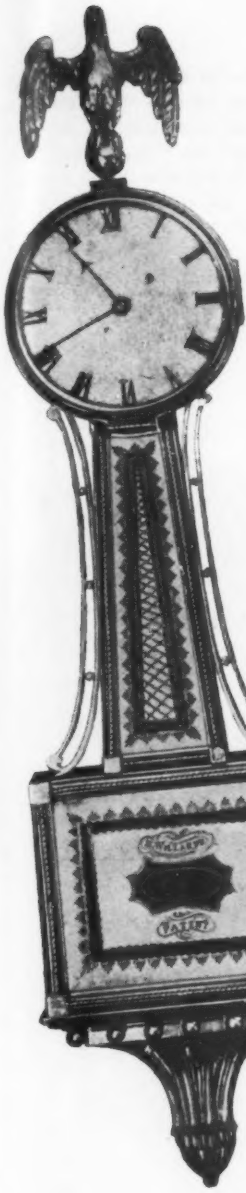


came and, beyond telling Fred that I wanted something in which to keep files of old magazines, he did the rest.

The armchair beneath the stairs was the inspiration for the stair rail. It also is of rock maple. Fred did most of it with his penknife.

An old-fashioned man, not given to artifice, he never "took" to the telephone. To this day he refuses to touch it. I came home one afternoon to find it ringing madly and he, at a good safe distance, shouting, "She ain't home I tell ye! Shut up! She ain't home." He hated the sight of it and before we knew it we were possessed of a telephone "cubbinet" where the telephone, imprisoned from sight, reposes on a shelf above the directories. He hammered out the hinges at his little forge from some part of an old car. I think personally that of all the things he has done, that telephone box has afforded him the greatest personal satisfaction.

It is still a sincere little house, still crude; almost everything in it is out of line, the same "out of drawing" that makes a face charming permeates the whole house. Thanks to Fred it has lost nothing by the changes we have made. Fred, the country man of simple taste, has kept our country house in simple taste.



The nine Willards *who made clocks*

MILLICENT STOW

About the middle of the eighteenth century a farmer named Benjamin Willard and his wife lived in Grafton, Massachusetts. To this couple were born twelve children between the years of 1739 and 1766. Four of the sons became clockmakers —Benjamin, born in 1740; Simon, born in 1753; Ephraim, born in 1755; and Aaron, born in 1757. Probably the best known members of this famous family were Simon and Aaron.

Benjamin, the oldest of the clockmakers, was a wanderer and little is known of his life. His clocks bear his name and place of manufacture as Grafton, Lexington, and Roxbury. He died in Baltimore in 1803 but apparently did not make clocks in that city. As far as known, Benjamin Willard specialized in tall case clocks only.

Simon Willard showed his genius for clockmaking at an early age. He was apprenticed to a clockmaker named Morris at twelve years, and at thirteen had made a tall case striking clock wholly by hand.

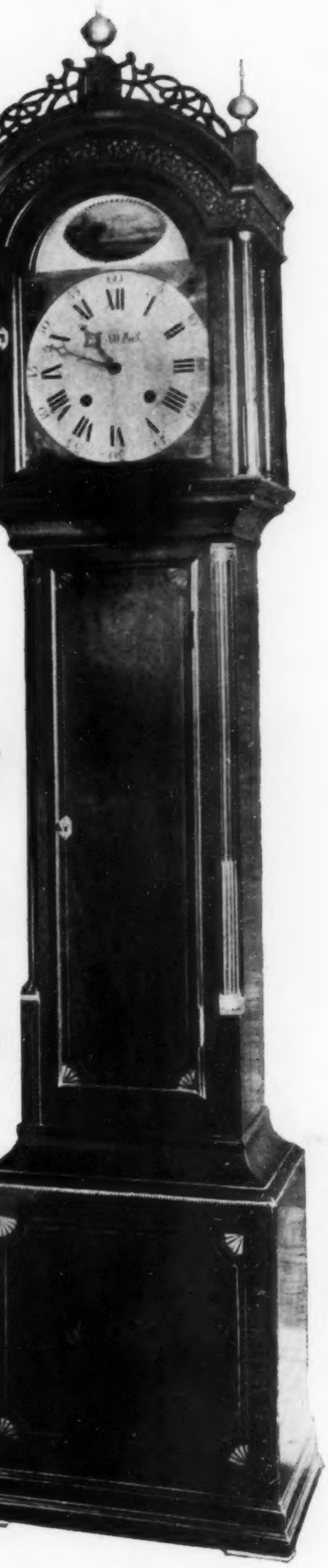
Simon Willard remained in Grafton until some time before 1780 when he moved to Roxbury. He married Hannah Willard in 1776 and his wife and small son died in 1777 during an epidemic that prevailed in Grafton, Massachusetts, at that time.

When Simon Willard went to Roxbury he opened a shop in Washington Street that he occupied until his retirement in 1839, a period of over fifty years. Simon married again in 1788 and lived, worked, and raised a family of eleven children in his combination shop and home in Washington Street.

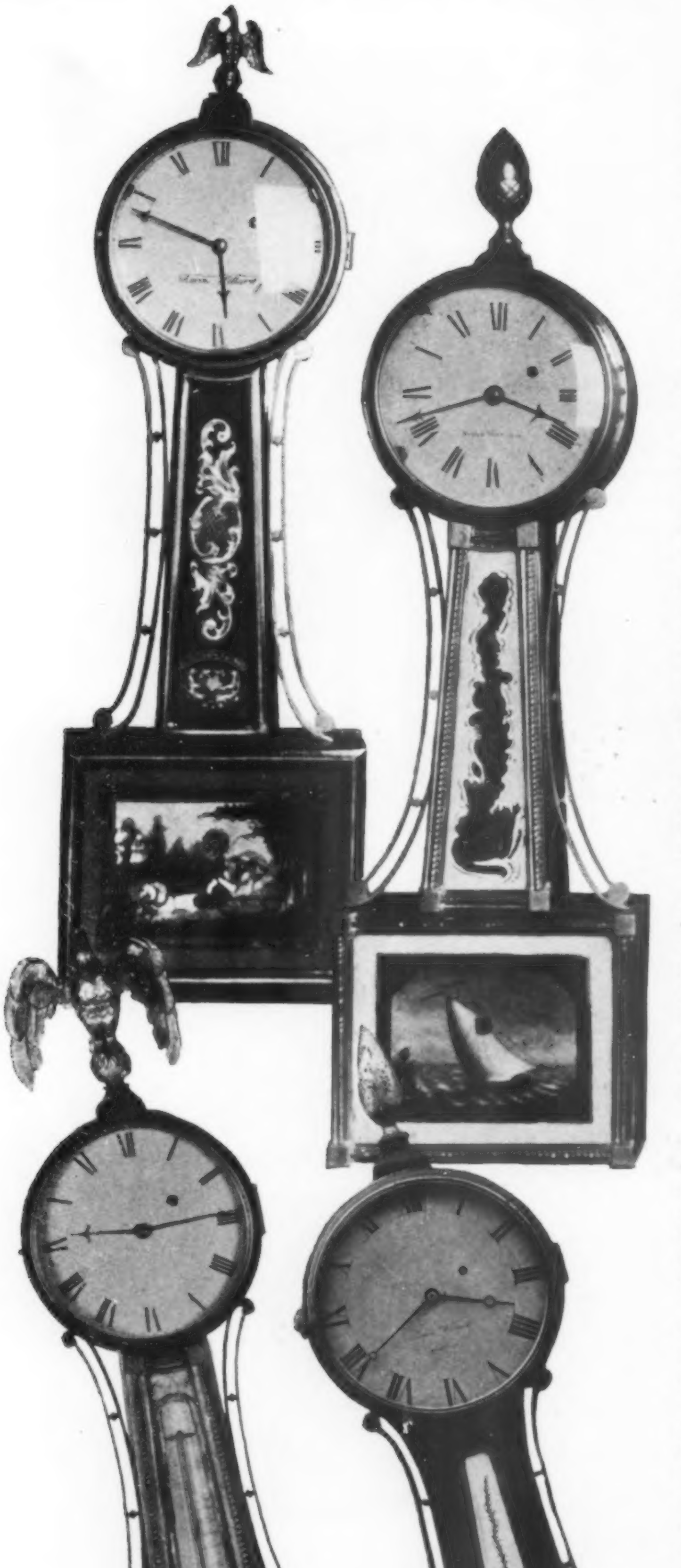
Simon Willard had not lived long in Roxbury when his inventive mind asserted itself. In 1784 he received the exclusive privilege of making and selling clock jacks by act of the General Court of Massachusetts. This privilege was approved by John Hancock and extended for five years. A clock jack was a utensil for turning roasting meat hung on a peg or hook in front of an open fire. The meat was hung on a hook at the end of a chain and the machinery was wound up and the meat was cooked while it rotated slowly. Until Simon Willard made his clock jacks those in use had been imported from England and were usually heavy and cumbersome. Willard improved the English model by making his lighter and more compact and the works that ran it were much like those used in a watch. He also enclosed his jack in a fine brass case. Apparently Simon Willard did not make many of his clock jacks because few are known to exist and at that time somebody invented the tin kitchen to use before the fire and this proved more convenient for fireplace cooking.

While living in Grafton, Simon Willard made shelf clocks but when he began his business in Roxbury he made tall case, church, or turret clocks, gallery clocks and did general repair work of all kinds. In the summer when business was dull Willard peddled his clocks about the country. He seldom advertised in the newspapers; about his only publicity was his printed form that is found in some of his clocks, usually inside the door.

In 1801 Simon Willard invented a clock, or timepiece as he called it, that was a great improvement over all types of clocks then in use. It is the clock that we now know as the banjo clock. Probably Willard never even heard it called by that name.



Above left: Presentation banjo clock made by Simon Willard. Above: Simon Willard tall clock which runs a year with one winding; owned by Dr. Edwin A. Locke. Left: Simon Willard tall rocking ship clock, circa 1795-1800, by courtesy of C. W. Lyon, Inc.



His patent for this popular clock was granted in 1802 and, because he never protected himself against infringements, nearly every clockmaker of his day and ever since copied his design in appearance at least.

The Willard Patent Timepiece, or banjo clock, became popular at once. It could be fastened to the wall and was not damaged as easily as a shelf clock that was often knocked off the mantel. It was good to look at, the construction was simple, and it was a perfect timekeeper. In fact this type of clock has never been improved upon since Simon Willard first made it.

While in Washington in 1801 to show how to run a clock that he made for the United States Senate, Simon Willard met Thomas Jefferson and they became friends. The Senate clock was burned when the British destroyed the Capitol in 1814. Thomas Jefferson ordered a clock from Willard for the turret of the University of Virginia, at Charlottesville. Jefferson drew the plans and specifications for the clock and Willard said that they were so complete that when he put the clock in place everything fitted to a sixteenth of an inch. One of Simon Willard's most prized possessions was a silver mounted cane given to him by Thomas Jefferson.

For many years Simon Willard had complete charge of the clocks of Harvard College. He presented two fine clocks to the college that are in use today. He also made many of the steeple clocks for New England churches.

Like many a genius, Simon Willard died a poor man. He retired from business in 1839 with only five hundred dollars to show for his years of honest work. If he had demanded royalty from those who copied his work he would have been a rich man. Perhaps if he had settled in Boston instead of Roxbury he would have made more money but he did not want to pay high rent and preferred to live and work in a simple way.

Simon Willard was proud of his work and the reputation that he made for himself. Perhaps his achievements were not appreciated in his time as they are today. Everyone who knows his clocks recognizes the expert craftsmanship that went into them and anyone fortunate enough to own one of Simon Willard's clocks has reason to be proud of it.

At eighty Simon Willard was able to read without glasses and his hearing was unimpaired. He lived until he was ninety-five years old, quietly dying while he slept.

Simon Willard made three kinds of timepieces or banjo clocks. The simplest style was made of mahogany, with a brass bezel and brass side arms, but without painted glasses, bracket, or base piece. Sometimes the mahogany case was delicately inlaid. The second type had a mahogany case, with brass bezel and side arms, with painted glasses but without base piece. This was the most popular style. The third design was the most elaborate and was called the "Presentation Timepiece." This style was made of mahogany, enameled white, with a gilt beading and polished brass bezel and side arms. The glass doors were finely painted. The top ornaments of his banjo clocks were usually acorns or balls. Only the elaborate presentation model had an eagle. Presentation models were used for gifts and nearly every bride of Willard's time had one of these clocks in her new home. Costing eighty dollars, they were a luxury. We wonder what Willard and some of his clients would think if they knew what some

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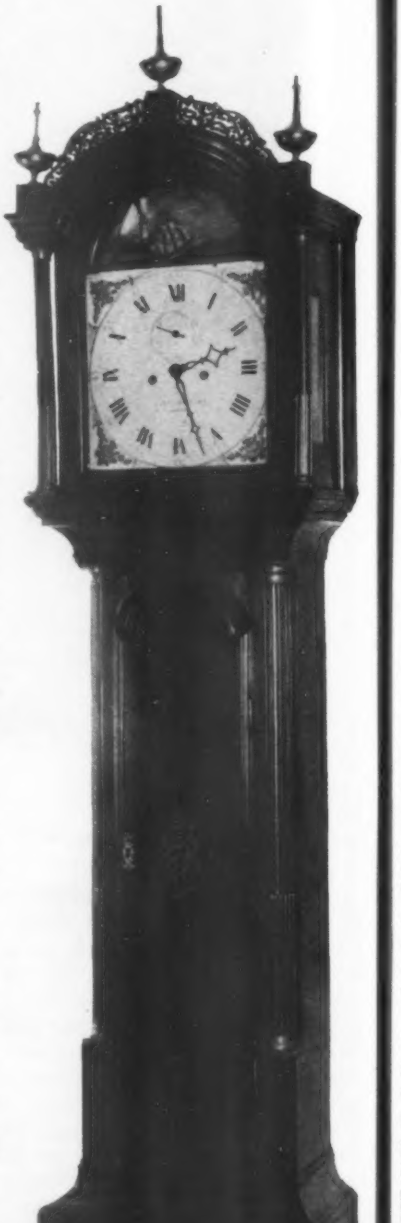


Top left: Banjo clock made by Aaron Willard, Jr.; next, banjo clock made by Simon Willard. Bottom left: Clock made by Aaron Willard, courtesy C. W. Lyon, Inc.; next Simon Willard clock. Above: Case clock by Aaron Willard, C. W. Lyon, Inc.

PARENTS
make boy problems

H. Armstrong Roberts

How many of these time-worn fetishes do you use on your own son when he wants information? Do you say, "You wouldn't understand that if I told you." Do you smugly think "There's nothing bothering my boy," or that "Experience is the best teacher?" Read what Mr. Rogers, who has devoted thirty years to boy building, has to say about the effect of these fetishes on boys

ERNEST ANDREW ROGERS with FRANK J. TAYLOR

"You think you are a parent with a boy problem," I said. "Your son thinks he is a boy with a parent problem. Now, which is it?"

The mother to whom I put that proposition was astonished. A boy with a parent problem? Really, now, she had never thought of it in that light! Neither did I, until I got inside the minds and hearts of a good many hundred boys who had become temporary problems to their parents. Today I would go so far as to say that most all boy problems are parent-made. Mind you, I am talking not of *problem boys*, but of *boy problems*. There is a world of difference. We talk very glibly nowadays of problem boys. Actually, there are very few of them. But there are plenty of normal boys who have for one reason or another become problems for the time being.

Then parents begin to worry and wonder "what in the world has come over William all of a sudden?" Or they shrug their shoulders with resignation as if to suggest that every normal youngster had to go through the boy problem phase every so often. He doesn't have to do that, unless he is a boy with a parent problem. He may have parents who don't know how to find out what is going on in his mind. Or he may have a father and mother who just take him for granted. His parents may be too preoccupied to bother about him when he is crossing on thin cakes of ice from infancy through adolescence—and beyond. They may find it easier to indulge than correct him. Or, worse yet, his mother may be the kind who wails before company, "Roger, for heaven sake stop sticking your pen-knife into the sofa!" then, turning to the visitors continue in his presence, "That boy! Always up to some devilment! *What* do you think he did yesterday?" on and on with a recital of Roger's mis-deeds, to the obvious amusement of the guests and the open gratification of Roger, who naturally will go himself one better for the next story.

As a rule, however, as long as a boy is growing physically in a normal manner he is left by his parents to his own devices until he gets into some kind of trouble. Then he is a problem. Then it is too late to counteract bad habits.

I have learned, from tracing back innumerable boy problems, that most of them incubate from comparatively insignificant happenings in childhood. They are little things that might occur in any boy's life, as he emerges from babyhood into that vast, untried country which lies between him and manhood. Practically every boy problem I have encountered could have been avoided had the boy not been afflicted with a parent problem at a crucial moment. It is a hideous phenomena indeed that a small fear, or a bit of misinformation can ferment and seethe and grow in a boy's mind to such grotesque proportions that it blockades his normal train of thought. He worries over this until he becomes abnormal. Then he *is* a problem to be studied carefully.

There are almost countless sources of these blockades, of course, but in normal boys the great majority of difficulties can be traced back to a few time-worn fetishes of parents. I am going to cite several. Any open-minded mother or father, I am sure, will find a family skeleton among them.

"There's nothing bothering my boy," a mother told me not long ago. But Bill and I soon got well enough acquainted so that he opened up to me. This boy, "not bothered by anything," was like a steam engine with the safety valve fastened down. He was so filled with fears, perplexing notions, and curiosities that he was ready to blow up any time.

"Why didn't you talk things over with your dad?" I asked him. Bill said he couldn't. He was afraid to ask about things that were taboo in the family conversation. He didn't know anyone else to talk to so he had kept his secret perplexities bottled up inside. He brooded over them until they monopolized his mental processes. The only outward manifestation of Bill's problem was the fact that he was backward in class. He couldn't concentrate—never got his lessons. No wonder! There wasn't any room in Bill's mind for lessons. It was crammed with fears and jumbled notions about things. Yet his mother declared indifferently that there was nothing bothering her boy!

Secret blockades are caused in many ways. The most prevalent is fear, particularly fear of punishment which makes a boy deceptive. Another is curiosity about sex or life. Little tikes eight years old get to wondering about these matters. They pick up misinformation, or half-truths, and become absorbed with morbid curiosities that drive them to do queer things. The idea of inferiority is another common cause of hidden troubles. Likewise physical handicaps such as stuttering, left-handedness, or lameness may be a source of confusion.

"Why look for troubles?" a father asked me. "They'll come soon enough." That's a typical parent attitude. The answer is, look for them so that you can head them off before they become serious. If you wait until a boy goes berserk in some way you have a real problem on your hands and your boy may have wasted months or even years in a blind alley.

I remember one boy whose obsessions broke out inexplicably in a cruel, destructive streak. He used to break windows for no apparent reason and throw rocks at pets. I gained his confidence and ferreted out the cause. It grew out of an idea that his father disliked him. His dad, it developed, had been unduly harsh with him on several occasions, and the boy had brooded over it until he longed to "get even with the world." That urge led him to perpetrate cruel and destructive acts. Actually, the father was fond of his son. By working on them both I brought about a mutual understanding and the boy's urge to destroy property and punish dumb animals disappeared. But he had lost months of mental progress stewing over imaginary wrongs.

How few parents can open the door to their boys' confidence! There are generally three reasons for this. It may be a sincere desire not to intrude into a youngster's privacy—not to delve into his innermost thoughts. Or it may be that the boy and his parents are incompatible.

[*Please turn to page 47*]

Ants and Moles : PLANT RECIPES

Notes

Coal Ashes: Make good drainage material for flats, seed beds, coldframes, hotbeds, and flower pots.

Sterilize Soil by heating in oven before using.

Seedlings will grow straight if a piece of white cardboard is placed behind the plants so the light from the window will be reflected.

Damping Off can be controlled by slowly pouring 1½ pints or lbs. formaldehyde over 8½ lbs. of finely ground charcoal. Mix thoroughly. Use ½ lb. dust to 1 bushel of soil, and water immediately.

Ants: Make small holes in infected area 10″ deep and 7″ apart. Into each hole put 1 tablespoonful carbon bi-sulphide and cover immediately with soil.

Old Window Screen is good for protecting open seed beds from driving rains.

Gourds make a fine cover for old barns, fences and back porches. Sow seed as early as possible and place a shovelful of rotted cow manure under each 2′ of seed row. Keep moist and feed liquid manure. Give vines a trellis or strong twine to climb on as soon as tendrils appear.

Acid Soil can be had by using aluminum sulphate (4 lbs. per 100 sq. ft.) and soak into the soil.

Alkaline Soil can be had by adding ground limestone dug into the soil.

Pricking Off means transplanting seedling from seed bed to flats, usually spacing the plants 1″ apart.

Cut-Worm Poison

1 tsp. Paris green
1 qt. bran
1 cup water and
1 tsp. molasses mixed

Moisten the bran with the water and molasses and spread around plants just before dusk.

Eradicating Moles: Carbon bi-sulphide is poured on absorbent cotton. Make small hole in run, place cotton in run and cover hole. Do this every 4 feet of the run. Leave 24 hrs., then tamp.

Long Stem Annuals for Cutting Are: Larkspur, Marigold, Penstemon, Salpiglossis, Scabiosa, Antirrhinum, Zinnias, Sweet Peas, Gypsophila, Cosmos, China Asters, Calliopsis, Nigella, Centaurea, Mignonette, Gomphrena, Poppies, and Helichrysum.

*Marigolds

1 pk. Guinea Gold
½ pail peat moss
½ pail sand
1 pail garden loam
1 flat

Mix peat moss, sand and loam. Place in flat, level, and make rows 2″ apart. Sow seed March 1st. Cover ¼″ with sifted mixture. Keep moist. Place flat in coldframe until plants are 2″ high. Transplant to garden.

***Golden Flower of the Incas

1 pk. Tithonia speciosa
Hotbed
Bean pole stakes

Plant seed ¼″ deep in a prepared hotbed, March 1st. When danger of frost is past, transplant to sheltered position. As plants grow taller, stake to protect from winds.

****Snapdragon

1 pk. mixed seed
1 seed box
1 pail sand
½ pail peat moss
½ pail garden loam
1 cloth

Fill seed box with soil mixture, level, and water. Scatter seed on surface and press into soil. Cover with damp cloth. When plants appear, remove cloth and place seed box in shade a few days. Keep temperature cool. When plants are large enough, transplant to a sunny location in sandy soil plus well-rotted cow manure. Dust with sulphur, for rust.

*Calendulas, Zinnias, Larkspurs, Salpiglossis, Ageratum, Browallia, Asters, Corn Flowers, Cosmos Cynoglossum, Strawflowers, Scarlet Flax, Sweet Alyssum, Annual Phlox, Scabiosas, Blue Lace Flower, Verbenas, can be started by this method.

**Poppies can be started this way.

***Seven Week Stocks can be started this way.

****Choice Petunias can be started this way.

Morning Glories

1 pk. Heavenly Blue
1 pan warm water
Clipping shears

Snip off end of each seed with clipping shears, being careful not to injure germ. Soak seed over night in warm water. Plant directly into ground as soon as frost is gone. Cover ½″ with light soil.

**Mignonette

1 pk. Mignonette (garden var.)
1 tablespoonful of sand

Prepare ground using bone meal and shredded manure. Mix seed with sand; sow early in April in a moist location that gets sunshine in the morning only. Make several successive sowings, and when buds appear feed liquid manure. Do not cover seeds.

Sweet Peas

4 ounces seed
1 pan warm water
Shredded manure
Prepared plant food
Twine, pea brush or bamboo

Dig trench 18″ deep. Place 8″ shredded manure and compost in bottom of trench. Add garden loam enriched with two ounces of a plant food to every yard of trench. Soak seed 24 hrs. in warm water. Sow March 1st 2″ apart in rows 6″ apart. Cover with ½″ of soil. A gently sloping hill in full sunlight is an ideal location. When plants appear stake at once with twine, pea brush or bamboo.

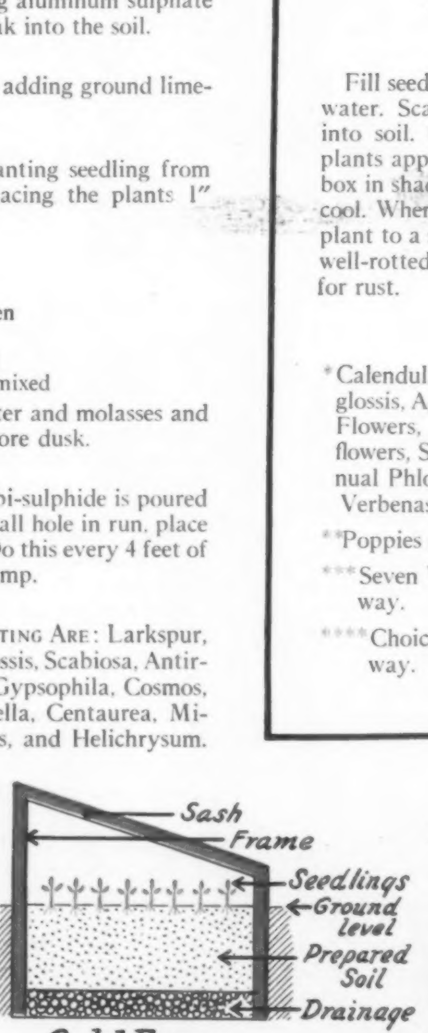
Gomphrena aurea superba

1 pk. seed
Coldframe

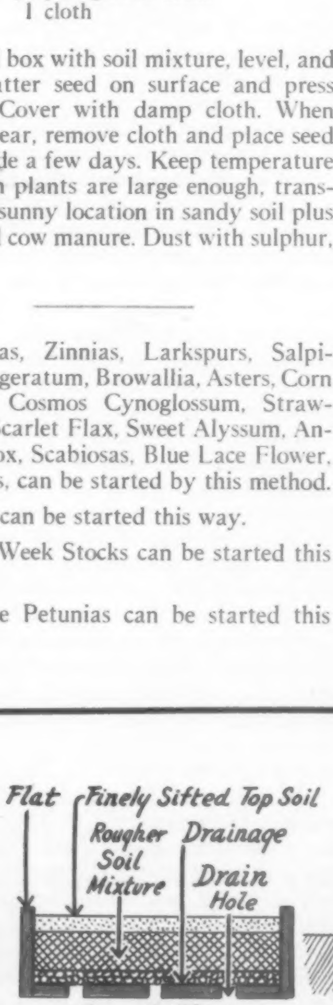
Sow seed March 1st in rows 2″ apart and cover ¼″ with soil in coldframe. Keep moist until seedlings appear. Transplant to garden spot after all danger of frost is past. A new Annual with deep golden-orange flower heads that dry like Strawflowers.

Unusual Annuals: Arctotis speciosa (Giant many colored daisies); Hibiscus trionum (Trailing Hollyhock); Nicandra physaloides (Sky blue flowers, white throat); Nolana (mixed, Flower from Chili in many shades of blue); Oenothera rosea (Pink Evening Primrose).

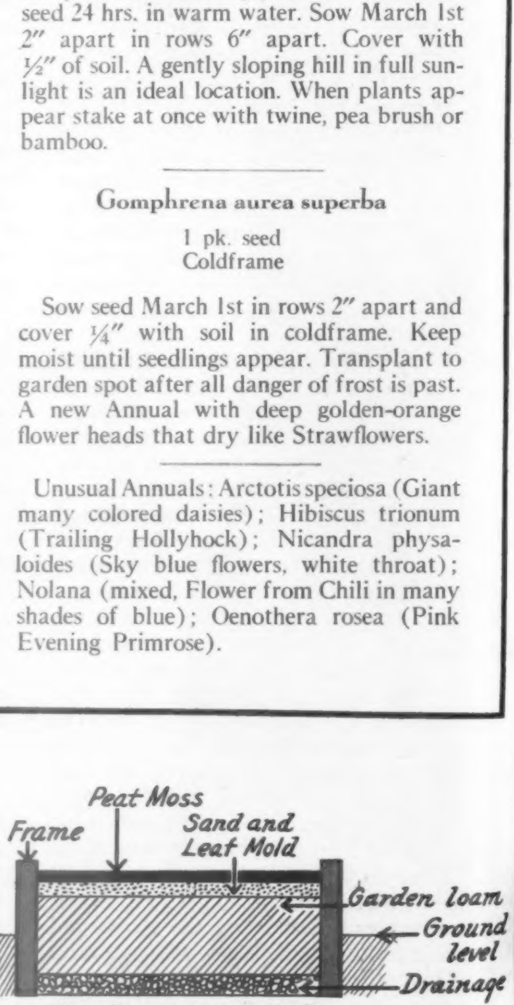
Designed
by
RUTH H. LEE



Cold Frame



Seed Flat



Outdoor Seed Bed

FROM SEED: *Acid and Alkaline Soils*

ANNUALS

PERENNIALS

****Blue Poppy of Thibet

1 pk. Meconopsis baileyii
1 seed box
½ pail sand
3" flower pots
1 pane of glass
½ pail leaf mold
Sphagnum moss

Mix sand and leaf mold and fill seed box. In December, press seed into the surface of soil. Cover with pane of glass. Place in shade. When plants appear, remove glass. When 2nd leaf appears, transplant to 3" flower pots filled with acid loam, leaf mold and 2 tablespoonfuls of sharp sand. Imbed the flower pots in wet sphagnum moss in a shaded window. Plant outdoors in May in acid leaf mold in a sheltered cool location with perfect drainage. (Not likely to thrive in the East.)

*Columbine

1 pk. Aquilegia chrysantha
1 flat
½ pail peat moss
½ pail garden loam

Mix soil and peat moss. Fill flat and level. Water thoroughly. Sow seed Aug. 1st and broadcast it over entire surface. Sift ¼" covering of peat moss and soil over seed. Place in shade until seed germinates.

**Gentiana sino-ornata

1 pk. seed
½ pail peat moss
½ pail leaf mold
½ pail sand

Mix peat moss, leaf mold and sand in sunny, moist spot where soil is acid. Press seed into leveled surface and water with a fine spray. Never allow the soil to dry out. Sow in June.

*Delphinium, Gaillardia, Aconitum, Anchusa, Phlox, Geum, Starry Campion, Wallflowers, Shasta Daisy, Coreopsis, Grass Pinks, Globe Thistle, Perennial Flax, Oswego Tea, Caucasian Scabiosa, can be raised this way.

**Trailing Arbutus can be raised this way. Mulch deeply with pine needles.

***Primroses can be raised this way (Hardy).

****This goes for other Himalayan Poppies too.

***Erythroniums

1 pk. mixed seed
1 flat
½ pail leaf mold
½ pail sand

Mix soil and fill flat, leveling top. Sow seed in rows 2" apart, covering ¼" with finely sifted sand and peat moss. Place flat in an open spot and leave a year before disturbing.

Trollius ledebouri

1 pk. Golden Queen
1 pan warm water
1 flat
1 pail leaf mold
1 4" flower pot sand
Pulverized sphagnum moss
1 piece of burlap

Soak seed in warm water for 24 hrs. Mix leaf mold and sand and fill flat. Level and water. Sow seeds in rows 2" apart and barely cover with pulverized sphagnum moss. Cover flat with damp burlap and keep moist. When plants appear, remove burlap and prick off in flats. Place in coldframe all summer and transplant to permanent position in fall.

When transplanting seedlings, be sure to water thoroughly and keep shaded several days until the roots have become established.

BIENNIALS

Yellow Foxglove

1 pk. Digitalis ambigua
1 seed box
1 pane glass
½ pail leaf mold
1 4" flower pot sand

Mix sand and leaf mold and fill seed box. Level and water. Press seed into surface of soil and cover with pane of glass. Leave in shaded place. Sow seed in early March or August. When 2nd leaf appears, prick off into flats and place in coldframe.

Chimney Bellflower

1 pk. Campanula pyramidalis
1 seed box
1 pane glass
Sphagnum moss
1 pail leaf mold
1 4" pot sand

Fill seed box ½ full of wet sphagnum moss. Add leaf mold. Level and water. Mix seed with one teaspoonful of sand and press into surface of soil. Cover with pane of glass and place in shaded positions. When plants appear remove glass and prick off 2" apart in flats and keep in semi-shade. Sow seed early March or late July. Give a northern exposure.

Silene compacta

1 pk. seed

Sow seed in drills 2" apart in outdoor seed bed in June. When seedlings are 2" high transplant to prepared garden bed and shade for several days. Mulch lightly the 1st fall.

Hollyhocks

1 pk. mixed seed

Plant seed in June in outdoor seed bed in rows 3" apart. When 2" high remove to permanent bed. Place cut-worm bait near new seedlings and when plants are 1' or more tall, dust with sulphur for rust.

Pansies

1 pk. Giant Strain
4 pails rotted cow manure
4 pails leaf mold
1 pail peat moss
½ pail sand

Plant seed in rows 2" apart in hotbed in early February. After danger of frost is past remove to a prepared bed on east side of house. Dig out 6"-8" of earth and fill with soil mixture in proportions given above. Allow bed to settle. Then transplant seedlings 10" apart. Provide with shade for a few days after transplanting.

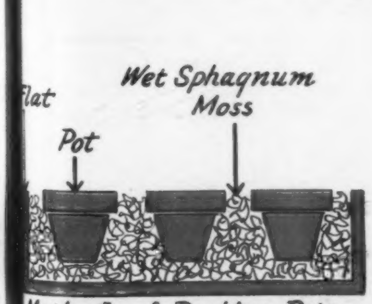
Honesty

1 pk. seed
1 flat

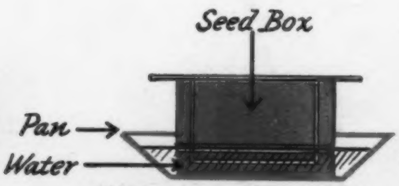
Fill flat with good garden loam and peat moss (half and half) and sow seed in drills 2" apart. Place flats in coldframe until plants are large enough to transplant to garden. Mulch lightly the 1st fall. Sow new seed every year for continual supply of bloom.

Other flowers treated as Biennials are: English Daisy, Canterbury Bells, Sweet William, Horned Poppy, French Honeysuckle, Morning Campion, Tufted Pansies.

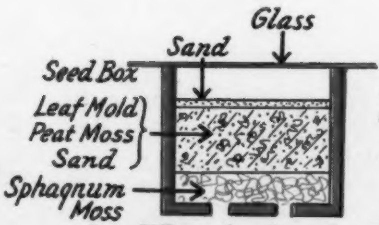
If masses of color are wanted, collect small plants that have grown up under and around the old plants, and set out in new positions.



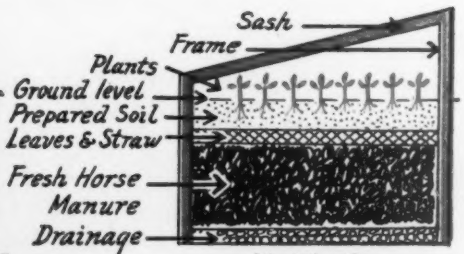
Method of Packing Pots in Sphagnum Moss



Watering Seed Box



Seed Box for fine Seed



Hotbed

LORE and LEGEND of spice

GRACE MYLES MANNEY

IN THE beginning spices were not used as condiments or preservatives but as drugs from which medicines might be prepared. The spice trade was actually the drug trade. We can realize how important a part was played by spices in empire building when we learn that in order to obtain the drugs or spices used so extensively in European medicine, it was necessary to maintain commerce with every part of the known world. The search for a short route to India in an endeavor to reach the spice ports more quickly, led to the discovery of America. History is full of battles and sudden death caused by the greedy desire of nations to excel each other in the spice trade.

CLOVES are flowers! They were used extensively by the ancients and we find the earliest record of them in a Chinese manuscript dating from B. C. 266. It appears that an emperor of that period was offended by the wine-laden breath of a courtier and ordered him to hold cloves in his mouth in order that his breath might be perfumed while in the august presence. I am told that this custom survives to today. Cloves were used by the Persians, Greeks, and Romans as the base of many of their love philters. The delightful custom of using pomanders and scent balls, with cloves as the chief ingredient, died out over a century ago. There is no reason why it cannot be revived and here is a recipe used in London when Beau Brummel trod the strand. "Take a small, thin skinned orange and cover it as closely as possible with whole dried cloves. When the cloves are all stuck in firmly, roll the ball in powdered orris root (get this in any drug store), then in ground cinnamon. Wrap in waxed paper and let stand for about a week before using. You will find it delightful to use in closets.

PEPPER is the most ancient and noble of spices. It was well known by the Greeks in the fourth century B.C. and was used as a staple commodity of trade between India and Europe even before that time. During the Middle Ages pepper was the most valued spice and was frequently used in the payment of taxes and tributes. When Rome was besieged by Alaric the Goth, the ransom of the city was set at five thousand pounds of gold, thirty thousand pounds of silver, and three thousand pounds of pepper. The pepper was the most difficult to pay. Pepper is first mentioned in England in the year 978 when traders were required to pay tribute to the city in which they were doing business by giving pepper. About the same time landlords were charging a rent tax of one pound of pepper a year. Our labor troubles might be said to date from what was perhaps, the first labor union in the world. In 1154 the most important and influential English guild was formed, the "Gild of Pepperers."

VANILLA is one of the few native American spices. The Aztecs used it to flavor their chocolate, long before the discovery of America. This pleasant custom was adopted by the Spaniards and was introduced into Europe about 1510. The bean was used as a perfume for several centuries before its culinary value was discovered and considered important.

CAPSICUM is interesting, although little used. Like vanilla, it was a spice indigenous to the Americas. The first mention of capsicum is found in the *Journal* of Chanca, a physician in the fleet of Columbus on his second voyage. Chanca relates that the Indians ate a root called age (yams) which they seasoned with a spice called agi (capsicum). Agi is still the Spanish for this spice.

SAFFRON, a spice rarely used nowadays, was something special to the Egyptians. They called it "The Blood of Thoth," and used it in all their religious ceremonies. It is a plant that has always been dedicated to the sun from the very beginning of our knowledge of it. A very ancient Greek book uses saffron in a lotion for making the hair yellow. The Babylonians prized it highly as a perfume and cosmetic. Solomon thought it rather good (see *Songs of Solomon*, Chap. 4, Verse 12-5), and Paracelsus, most famous of physicians, used this spice in the concoction of every one of his medicines. Here is a spice whose pungent flavor and coloring qualities would be a pleasing addition to many dishes but do we use it? We do not! Why not try it the next time you prepare your favorite curry or fish sauce?

CARDAMON was a spice known to the Indians and Arabs of early times. It is first mentioned about the eighth century B. C. in Sanskrit manuscripts. It is still in use in the East where it is chewed as a candy. The flavor is very pungent and the reader is advised not to experiment. Grains of paradise is a variety of cardamon of fairly recent origin. This spice did not become known until 1214 A. D. when it was first imported into Europe.

GINGER was the earliest Oriental spice known to Europe. The name ginger is derived from the Sanskrit, Zingeher. Marco Polo was the first traveler to have a glimpse of the growing ginger plant and the fact is duly noted in his *Journal of 1280 A. D.* Ginger has never been met with in its wild state and has been cultivated as long as it has been known to man. It is mentioned frequently in the *Talmud* and other ancient books, being generally referred to as a medicine. Ginger has three first cousins—tumeric, zedoary, and galangal. Tumeric combines the properties of a spice and a dye. It was valued by the Romans for its coloring properties as early as 77 A. D. Marco Polo mentions it in 1280 but confuses it with saffron, perhaps because they were used interchangeably. Zedoary is a forgotten spice. A famous condiment of medieval times, it has dropped out of use almost completely. It still may be found in use as a drug and perfume but only in the remote Eastern countries. Galangal was a Chinese spice popular about 869 A. D. European countries used it extensively as a drug and culinary spice. Galangal is still used in Russia as a medicine and as flavoring in a liquor known as nastoika, but it is unknown elsewhere.

NUTMEG AND MACE may be said to be comparatively modern because they do not appear to have been known in Europe until after the Twelfth Century A. D. They are first mentioned about 1195 when the nutmeg was used to fumigate the streets. The spice was very costly, about one pound costing as much as three sheep and using it as a sanitary measure was only indulged in when some high and mighty personage was expected to visit the town. Nutmegs were strewn about the streets and burnt in piles at the intersections. It was a good idea when departments of sanitation were lacking. Later on many pharmacists recommended nutmeg as a cure for insomnia and this may be related to the fact that modern chemists have discovered mace to contain a toxic substance called myristicin.

ALLSPICE OR PIMENTO is of the same genus as the clove tree. It was imported into Europe about the year 1601 from the West Indies and was first used as a substitute for cardamon.

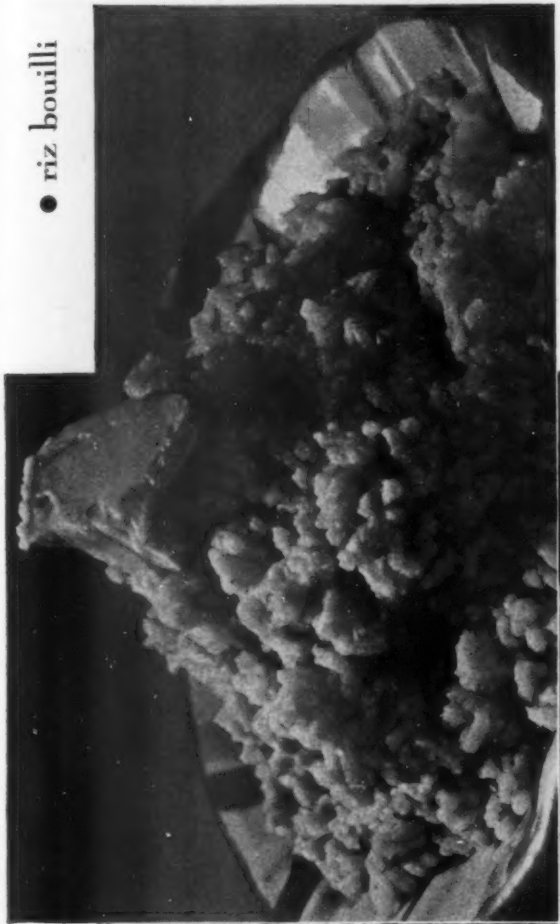
CINNAMON. That used in the United States is in reality cassia, but the difference is so slight that we consider them as one. This spice was very popular with the Biblical ladies of easy virtue. They used it, in combination with aloes and myrrh to scent their bodies and burn outside their houses (see *Book of Proverbs*, Chap. 7, Verse 17). The Romans dedicated cinnamon to Mercury and burnt it in his temples but neglected to tell why. It is a good prophylactic and was used as such by the ancients. The modern housewife uses cinnamon on toast and in applesauce as a general rule and pays no further attention to it.

[*Please turn to page 66*]

Sauce and spice

After browsing through innumerable cook books, old and new, I have come to the conclusion that spice has never been elevated to its proper place in the American kitchen. True—recipes timidly call for a dash of this or a bit of that, but never does a dish rest solely on the merits of its proper seasoning.—GRACE MYLES MANNEY

Recipe printed on back of each photograph



● riz bouilli

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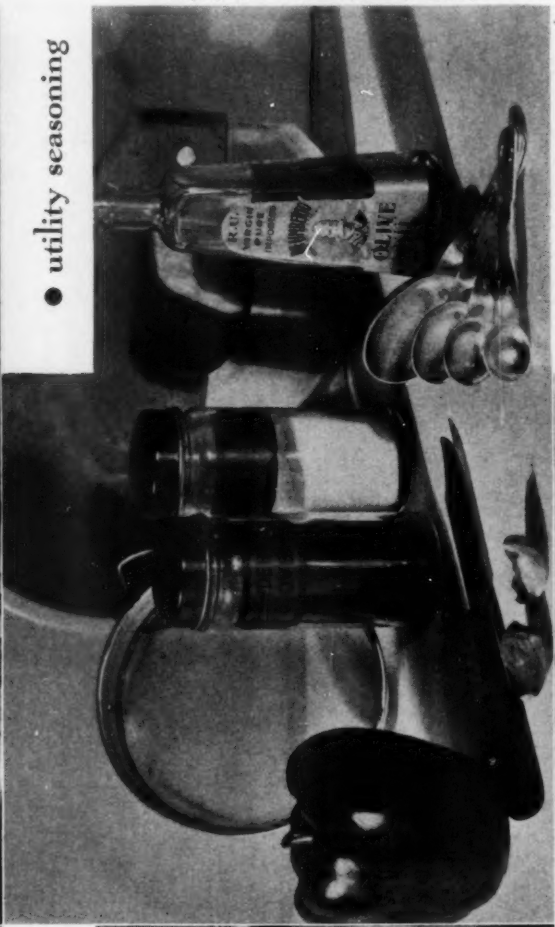
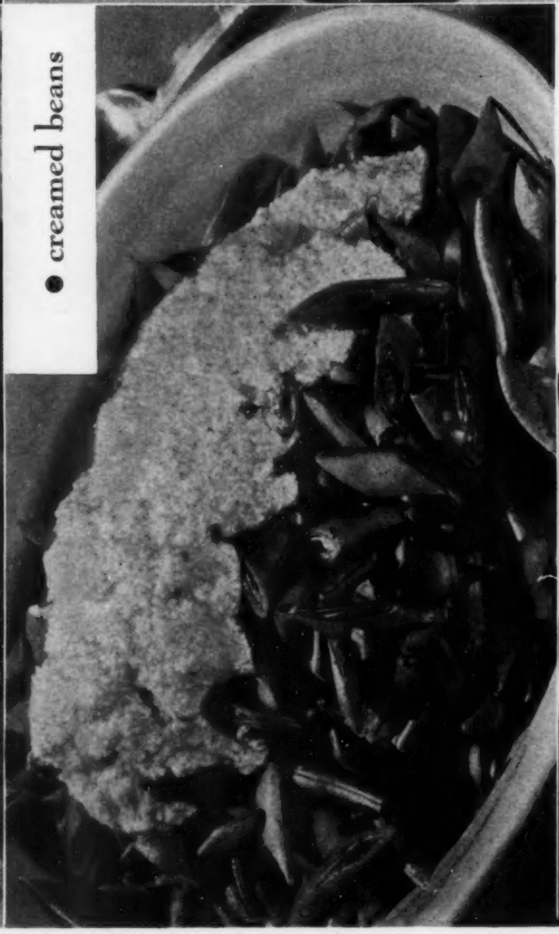


● utility seasoning

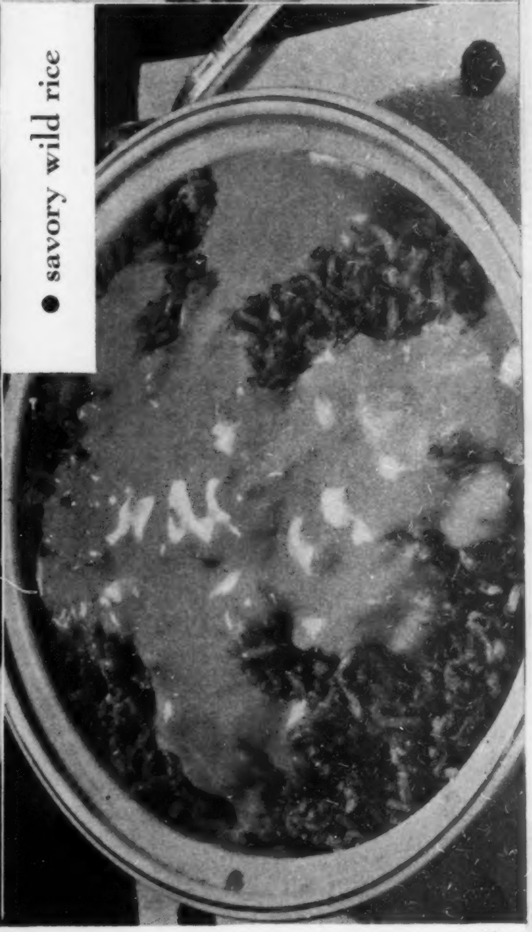
Recipe printed on back of each photograph

● epicure's meat loaf

● veal and ham pie



● creamed beans



● savory wild rice

Demarest

Sauce and spice

We know the high value placed on spices by our ancestors, mainly because of their ability in disguising the flavors of meats which had been kept, perhaps for weeks, during a time when refrigerating facilities were lacking and the only methods of preservation known were drying and smoking.—GRACE MYLES MANNEY

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

• savory wild rice

- 2 tablespoonfuls fat
- 1 small onion, chopped fine
- 1 small green pepper, chopped fine
- ½ teaspoonful salt
- ⅛ teaspoonful pepper
- ¼ teaspoonful paprika
- 1 good pinch allspice
- 1 cupful Special White Sauce
- 1 cupful any soft cheese
- 3 cupfuls cooked, wild rice

MELT fat, add onion and pepper and cook until tender. Add the rice and seasonings, and stir until all the fat is absorbed by rice. Melt the cheese in the white sauce and serve poured over the rice.

Special white sauce

Sauté a pounded shallot in 1 tablespoonful melted butter, remove, and add 2 tablespoonfuls flour. Blend well and add ⅔ cupful rich milk or cream. Stir, add salt and pepper, a pinch of mace and a little curry powder, never more than ½ teaspoonful. Cook for 15 minutes and before serving add a little cream. For variation use grated cheese, nutmeg, mustard, chopped parsley, lemon juice or any other favorite ingredient in place of curry powder. This sauce is also good with boiled mushrooms, chicken, roast veal and fish.

Tested by THE AMERICAN HOME

• epicure's meat loaf

- 4 slices bacon
- 1 cupful bread crumbs
- ½ cupful hot water
- 1 pound ground round steak
- 1 egg
- ⅛ teaspoonful nutmeg
- 2 tablespoonfuls flour
- 1 teaspoonful salt
- ¼ teaspoonful pepper
- ⅛ teaspoonful celery salt
- ¼ teaspoonful thyme
- ¼ teaspoonful sage
- ¼ teaspoonful allspice

CUT bacon into cubes and sauté until crisp. Add bread crumbs and stir until well mixed. Add hot water, stir, turn into mixing bowl and add steak, egg (slightly beaten) and the spices. Mix well and shape into a loaf. Bake in a hot (375° F.) oven for 1 hour. When done add flour to the gravy in the pan and serve with the loaf. This mixture may also be made into cakes, sautéed, and served with gravy made from juices in the pan.

Tested by THE AMERICAN HOME

• creamed beans

- 1 quart string beans
- 2 tablespoonfuls butter
- 1 cupful rich milk or cream
- 1 egg
- 1 teaspoonful grated cheese
- 1 good pinch allspice
- 1 teaspoonful lemon juice

BOIL beans until tender, drain and add butter. Mix together milk, egg, cheese, and allspice. Add lemon juice and allow sauce to simmer for 15 minutes. Pour over beans and serve very hot.

Tested by THE AMERICAN HOME

• utility seasoning

- 2 tablespoonfuls olive oil
- 2 cloves garlic
- 1 small green pepper
- Salt
- Pinch of cloves

PEEL the cloves of garlic, being very careful not to bruise or cut them. Heat the oil and garlic. Chop the pepper very fine and add with salt and cloves to the oil. Cook over a low flame until the garlic is a golden brown then strain through a very fine sieve. This mixture can be added to any sauce or gravy to give it an extra special flavor. It is particularly good in the cream gravy used with fricassee of chicken.

Tested by THE AMERICAN HOME

• veal and ham pie

- 2 pounds breast of veal, boned
- ½ pound raw ham, sliced thin
- 1½ teaspoonfuls salt
- ½ teaspoonful pepper
- 2 bay leaves
- ¼ teaspoonful summer savory
- 1 tablespoonful granulated gelatin
- 2 tablespoonfuls cold water
- ½ cupful bread crumbs
- ⅛ teaspoonful thyme
- ⅛ teaspoonful marjoram
- ½ teaspoonful grated lemon rind
- ½ teaspoonful lemon juice
- 1 teaspoonful chopped parsley
- 1 tablespoonful butter
- 1 egg yolk
- ⅛ teaspoonful nutmeg
- Flaky pastry

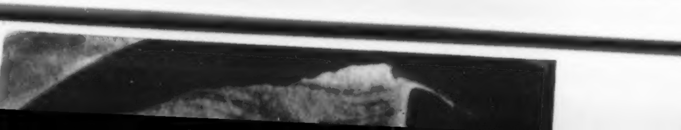
CUT veal into small cubes, cover with water; simmer until tender or remove meat from liquid and put in cool place until needed. Season broth with salt, pepper, bay leaves, summer savory; let simmer for an hour longer, leaving lamb bones in the liquid. Strain, cool, and add gelatin which has been soaked in cold water. Cook ham in boiling water for 10 minutes. Make forcemeat balls by mixing together the bread crumbs and all remaining spices. Rub into this the lemon juice, lemon rind, butter, egg yolks. Stir until well blended—form into balls about the size of marbles, using a tablespoonful of the mixture for each ball. Butter a deep baking dish and arrange meat in layers, filling up any crevice with forcemeat balls. When all ingredients have been used, pour strained broth over all and cover top with a flaky pastry. Bake at 350° F. for 1 hour. Brush crust with milk or egg white and return to 400° F. oven.

• riz bouilli

- 1 cupful rice
- 1 slice bacon
- 1 tablespoon grated parmesan cheese
- Butter
- Good pinch of saffron
- Salt and pepper

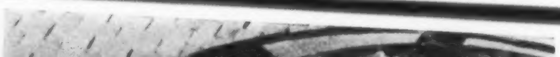
WASH rice; add bacon, cheese, and saffron to 1 quart boiling water and boil for 5 minutes. Add rice and when thoroughly cooked, remove bacon, and serve with butter.

Tested by THE AMERICAN HOME



Demarest

• Bermuda



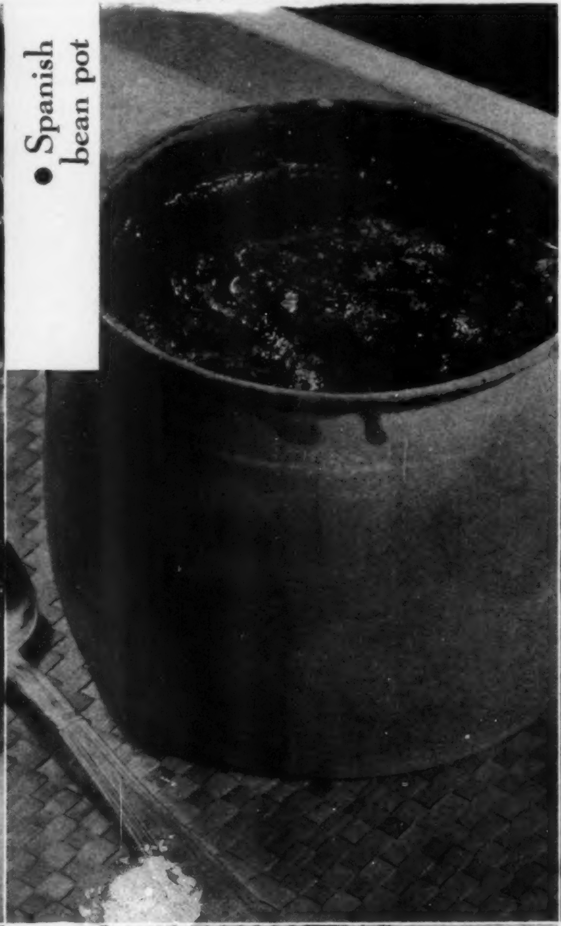
The cook's family album

There are, after all, one or two advantages in winter—one is ice-skating or skiing and the other is the absolutely perfect weather for baked beans.—Marni Davis Wood

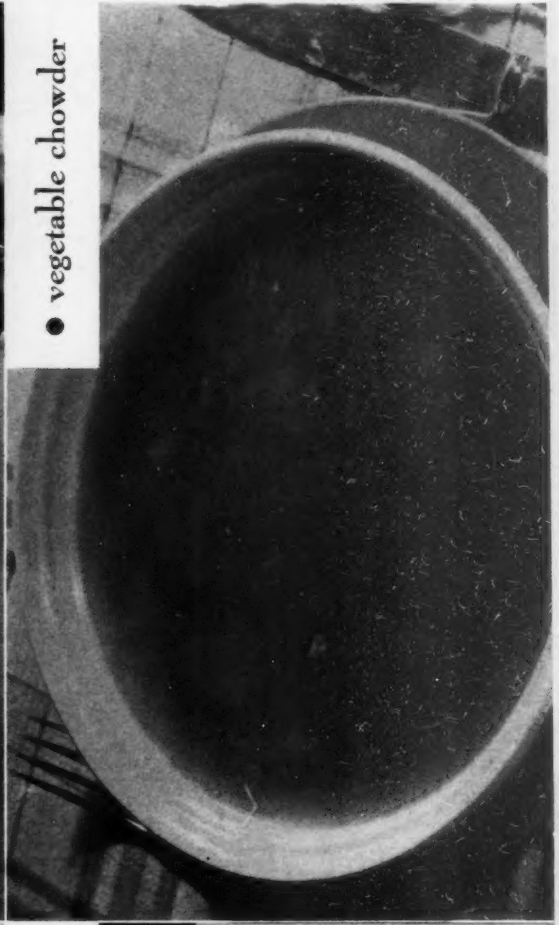
Recipe printed on back of each photograph

• vegetables au gratin

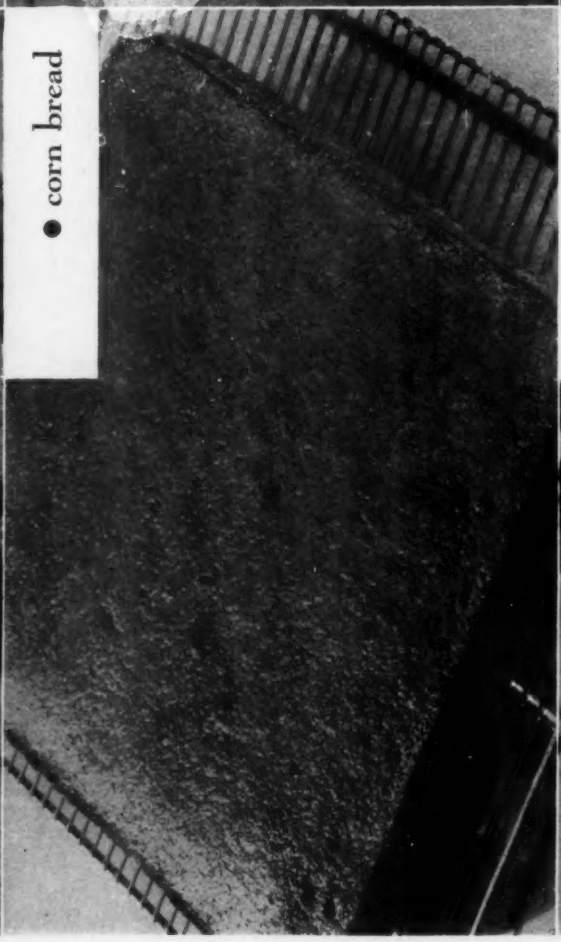
Recipe printed on back of each photograph


• Spanish bean pot

Recipe printed on back of each photograph


• vegetable chowder

• Bermuda cheese straws



• Marie's apple sauce

Demarest

The cook's family album

Another little item about a beanpot supper is that if you stick it in the oven first you can go skating too, and the beans will go right on "beaning" while you're out, and the longer they cook the better they'll be.—MARNI DAVIS WOOD

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

• Marie's apple sauce

Apples
1 cupful sugar
¾ cupful water
Grated rind of 1 lemon
Sugar

PEEL, quarter, and core enough apples to fill a flat casserole. Make a syrup by boiling the 1 cupful sugar and ¾ cupful water together for 5 minutes. Pour over the apples, and bake 45 minutes in a moderate (350° F.) oven, or until apples are tender. Sprinkle with extra sugar and the grated lemon rind, and put under broiler or in a very hot oven (475° F.) until sugar and edges of apples are faintly scorched.

Tested by THE AMERICAN HOME

• vegetable chowder

Carrots
Celery
String beans
Turnip
Tomato
Onion
Potato
Peas
3 tablespoonfuls olive oil
1 teaspoonful bacon fat
6 cupfuls water
Meat bone *or* 2 bouillon cubes

CHOP vegetable very fine or put through coarse meat grinder. Brown slightly in olive oil and bacon fat. Add ½ cupful water, cover skillet closely, and steam over a low flame for half an hour, or until vegetables are tender. Add rest of the water, and a bone from almost any kind of meat, or 2 bouillon cubes. Boil hard for 10 minutes and serve with corn bread. Only a few of each of the above vegetables are needed, though almost any vegetable will do.

Tested by THE AMERICAN HOME

• corn bread

1 egg
½ cupful sugar
1 heaping tablespoonful butter
1 cupful sweet milk
1 cupful Indian meal (yellow corn meal)
1 cupful flour
1 teaspoonful cream of tartar *or* baking powder
1 teaspoonful soda

CREAM butter and sugar until light and fluffy. Add egg and blend well. Mix and sift dry ingredients and add to first mixture alternately with milk. Bake in a hot (425° F.) oven for 20–25 minutes.

Tested by THE AMERICAN HOME

• Spanish beanpot

2 large cans red kidney beans
2 tablespoonfuls bacon fat
1 large clove garlic, minced
1 pinch English thyme
1 pinch Rosemary
1 small bay leaf
2 whole cloves
1 teaspoonful salt
2 teaspoonfuls dry mustard
¼ teaspoonful cayenne pepper
2 tablespoonfuls strong cider vinegar
½ cupful juice from pickled peaches or pears or any canned fruit that is not too sweet
4 slices bacon
1 onion, sliced thin
¼ cupful strong black coffee
1 jigger of brandy

PUT beans in beanpot (pottery preferred). Mix together all other ingredients except bacon, onion, coffee, and brandy. Pour over beans, stir, and bake 1 hour in a slow (275° F.) oven. Then cover top with the onion, and on top of that the bacon. Bake for 15 minutes longer in a hot (400° F.) oven. Then add the coffee and bake a few minutes more until the bacon is crisp. Add the brandy and leave in the hot oven until brandy is thoroughly heated. Serve piping hot.

Tested by THE AMERICAN HOME

• Bermuda cheese straws

Pie crust
Soft butter
Grated cheese
Cayenne pepper

ROLL out the pie dough, very, very thin. Spread with butter and sprinkle with cheese. Fold in thirds and roll out very thin again. Spread with butter and sprinkle cheese. Repeat, and this time sprinkle thoroughly with cayenne pepper. Don't be stingy with the cayenne, this is a tropical treat. Fold again in thirds, roll out, cut in thin strips, twist and lay on cookie sheet. Bake in a hot oven (400° F.) until faintly brown.

Pie crust

1 cupful flour
½ teaspoonful salt
½ cupful fat
2 tablespoonfuls cold water

Cut fat coarsely into flour and salt. Add cold water and mix thoroughly with a knife.

Tested by THE AMERICAN HOME

• vegetables au gratin

Spinach
Rice
String Beans
Tomato
or
Onion
Thin cheese sauce

OIL a casserole and line with cooked spinach. Add a layer of cooked rice, then a layer of string beans, and a few slices of tomato or onion. Cover with plenty of thin cheese sauce and brown in a hot (400° F.) oven or under the broiler. Serve with Canadian bacon.

Thin cheese sauce

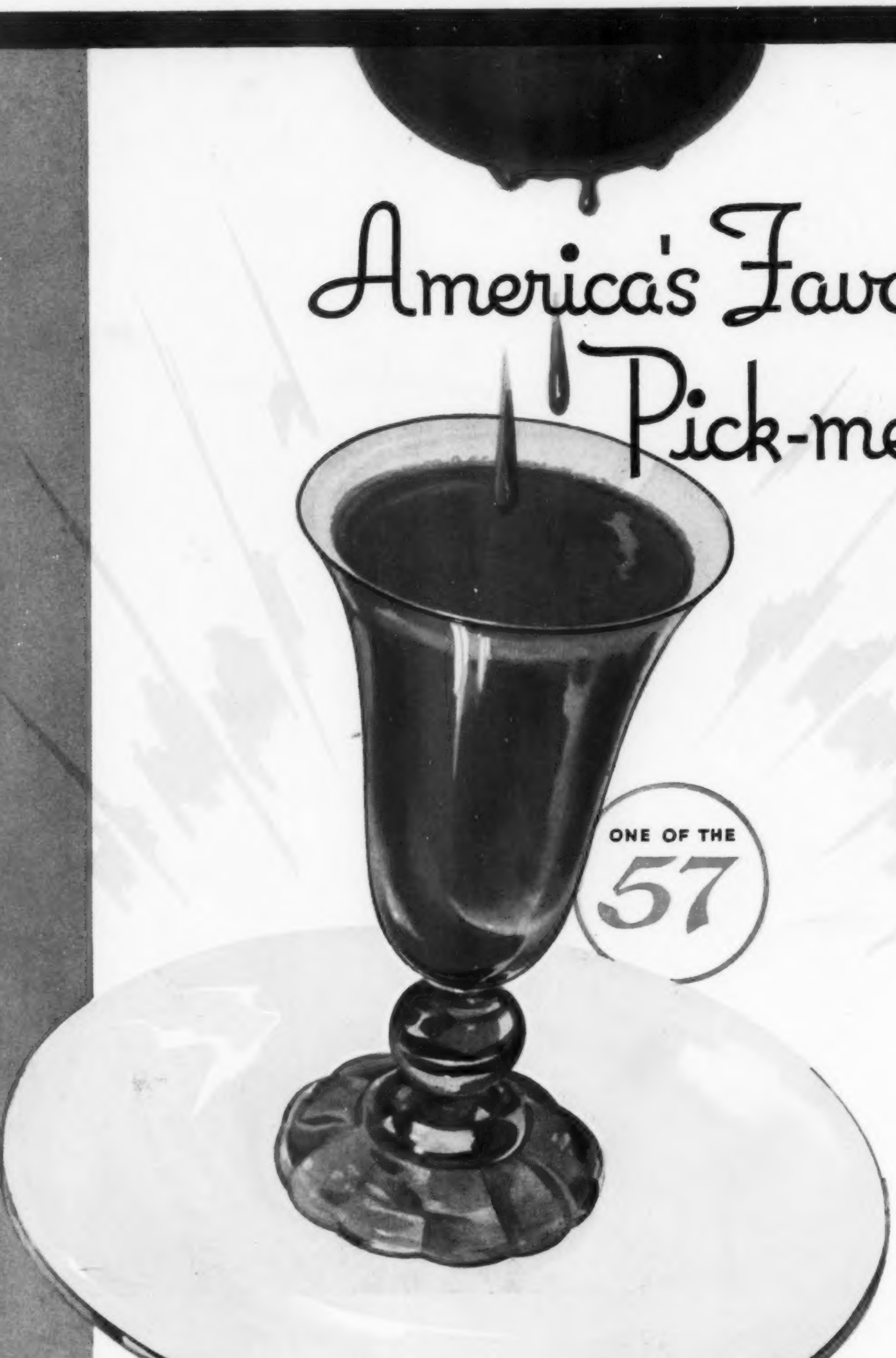
1 tablespoonful butter
1 tablespoonful flour
1 cupful milk
¼ cupful soft cheese, cut up

Melt butter in top of double boiler, add flour and blend well. Add milk gradually, stirring constantly. Add cut cheese and cook until cheese melts and blends with the sauce. Season to taste with pepper and salt.

Tested by THE AMERICAN HOME

HEINZ TOMATO JUICE

America's Favorite Pick-me-up



COW-PUNCHERS started this famous old American custom back in the 80's. They drank the thirst-quenching juice of "canned tomatoes" direct from the tin. Today, cultured Heinz Tomato Juice replaces the coarser beverage of pioneer days. Everywhere its fine "August flavor" ranks it first as a mealtime pick-me-up or an "in-between" refresher.

Consider the things Heinz does to help the tomato hold popular sway. We cross-breed finest seeds to beget tomatoes finer still. We raise the plants tenderly in greenhouses, then transplant them to sunny fields. When the tomatoes are ripe, to catch their fresh goodness, they are picked, washed, pressed and the juice sealed in tins and bottles, *all within a few hours!*

Here then is pure, fresh-tomato goodness, luscious and wholesome, imprisoned for you a few hours from the growing plant. Drink Heinz Tomato Juice freely, morning, noon and night. Your grocer has it on his shelves.

SERVE COLD
HEINZ
TOMATO
JUICE
H. J. HEINZ CO.

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"How did I ever miss
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THAT'S just the way juice-lovers everywhere feel about DEL MONTE Pineapple Juice. And why not? One sip—and you'll have a new idea of how a pineapple juice *should* taste!

Natural juice, of course. Just pure, unsweetened pineapple juice. But talk about flavor! This juice has it. All the fresh, refreshing goodness of pineapples right from the field.

Need we say more? Just think of all the other DEL MONTE Products you've tried—and liked! Didn't you always find you were getting something really *extra* in flavor? A food or drink that was instantly "tops" with you and your family.

Well, DEL MONTE Pineapple Juice will confirm your good judgment all over again.

Why not see your grocer today? Ask *him* about DEL MONTE Pineapple Juice. He should have plenty *now.* And keep plenty on hand yourself! For mark our words, the family is going to want it—and want it often!

Many grocers have it now — more will have it soon

Del Monte
BRAND
QUALITY
UNSWEETENED
PINEAPPLE JUICE

It's Del Monte PINEAPPLE JUICE

Parents make boy problems

[Continued from page 39]

More likely it is because neither the mother nor father knows how to induce a boy to open up and talk.

The way around these obstacles is to join in more activities with the boy. Partnership enterprises create opportunities for you to become confidants. It enables you to talk as equals about school affairs, about animals, plants, stars, dogs, or electricity—whatever intrigues him—until the notion that is preying upon his mind pops out.

Of course, if you and your boy are so constituted that you clash constantly, it may be better to see that he has close, intimate contact with some other adult. He must have someone in whom he can confide, someone who will see eye to eye with him in what he is attempting to do—or be.

"You wouldn't understand that, even if I told you." How many times have you told your boy that? It is almost as bad as saying, "That's none of your business," in reply to a question that is tantalizing him. He has already made it his business, or he wouldn't be asking about it. Shutting him out merely piques his curiosity all the more. After you have closed the door in his face, he keeps his eyes and ears open for scraps of information. Often these scraps come from sources which are unreliable or vicious. This is especially true of sex information. It takes much tact, time, and patience to explain some of the questions your boy will ask. But it is well worth the effort. And if you don't know the answer, tell him so and help him hunt up the facts.

"My boy isn't bothered about sex matters yet," is one parental fallacy that is almost universal. It is the accepted idea that this subject can be avoided until "the right time comes to talk about it." Meantime the movies, the comic sections, the radio, advertisements, and many other media are screaming sex suggestions at him, stirring his interest and filling him with wonder as to what it is all about.

I often think of a father in a Mid-Western city who said to me about his two small sons, "They've been pretty well sheltered. I doubt if they have very much curiosity about life."

"I'd like to talk with them," I said.

"Go ahead," he nodded. "Let me know what you find out."

The boys and I started out with a discussion of the stars, the moon, trees, and finally animals. Finally, the little fellows opened up. They were stuffed with all sorts of topsy-turvy ideas. Their minds were obsessed with filthy suggestive talk they had picked up on the street. They wanted to ask someone about it, but were afraid to approach either their father or mother. They had been made to feel this was something to lie low about, to discuss only in whispers out of adult earshot. I persuaded them to talk to their father. He was dumfounded.

"Listen here," he said to them. "You're too young to understand these things. If I catch you boys talking like that any more I'll whip you."

It seems incredible, doesn't it? But I have known not only one parent, but hundreds of them to take that attitude with small boys. Threaten to whip them for demanding an answer to the most fundamental question in the world! They not only add to the child's morbid curiosity but they close the door tightly against further confidences.

I would never force sex information on a boy if he were not interested. But I would never assume that he was disinterested just because he did not ask questions. I would want to know what was going on in his mind. Boys are naturally secretive creatures. There is still much of the primitive in a boy, barely covered by the veneer of civilization. His forebears came of age when they were but fourteen. Many a modern youth feels primitive urges stirring in him by that time. Help him to keep them under control by letting him know, long before they raise their head, what it is all about.

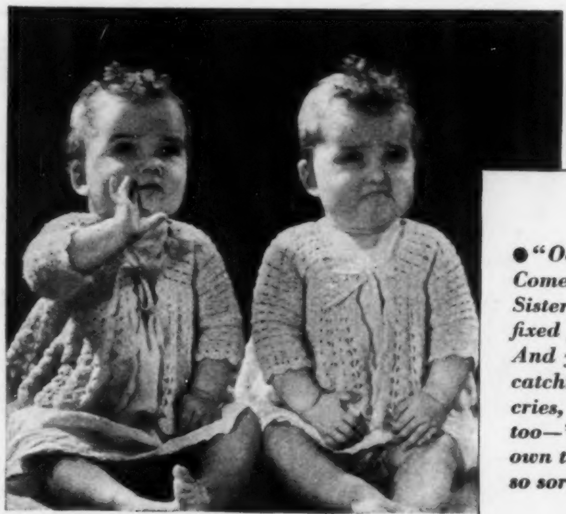
It takes much fortitude, common sense and a lively sense of humor to see a boy through his first "girl craze." As a rule about all you can do at this time is to offer a stand-by service in case he needs it.

"I keep my eyes open and my mouth closed during this ordeal," one mother said to me.

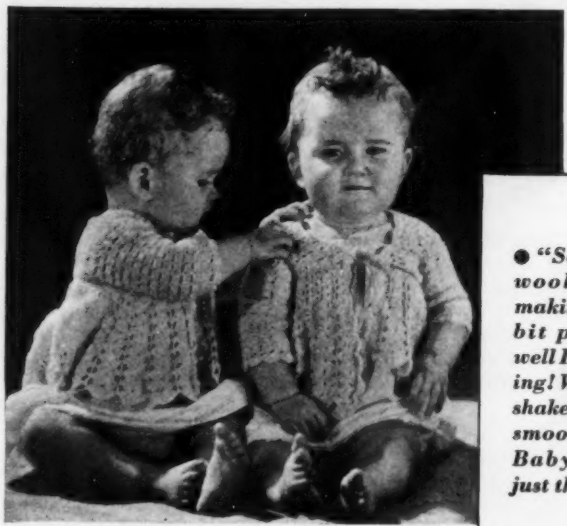
A wise woman she was, too. For the temptation is to josh a lad until he becomes surly or drawn into his shell. Like a rash, this girl fever has got to come out and with only a normal amount of fussing the patient is pretty sure to recover.

On the other hand there are mothers who feel it their duty to push a boy into social contacts with girls to develop certain graces. This is bad business. Social instincts ripen in boys at different ages. The time for a chap "to get used to girls" is when he begins to feel a natural interest in them. Then he seeks their company of his own accord. Forcing him to "go out with girls" before he is ready may arouse primitive instincts prematurely, before he has the mental balance to handle them. Generally speaking, the longer you can delay the social instinct, without using unnatural means to submerge it, the better it is for him.

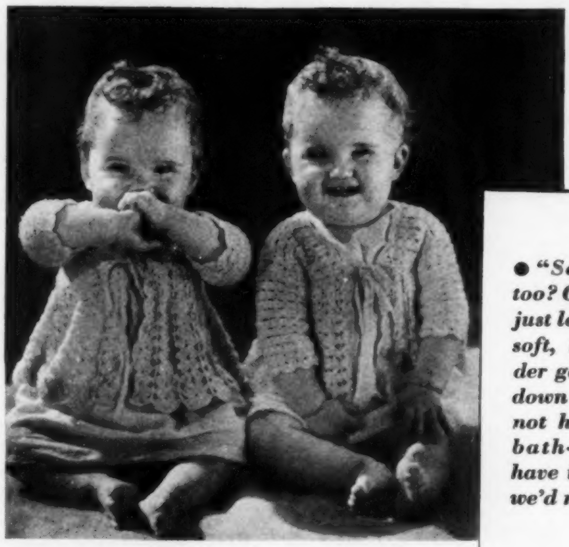
"A good whipping will change his mind," I have heard stern parents say of the obstinate boy.



● *"Oo-hoo, Mother! Come right away—Sister's getting all fixed for a big cry. And you know how catching it is! If she cries, I'm going to, too—'cause she's my own twin and I feel so sorry!"*



● *"See here—this woolly sweater's making her a little bit prickly. How well I know the feeling! Wouldn't a few shakes of our slick, smooth Johnson's Baby Powder be just the thing?"*



● *"Some for me, too? Oh, how nice! I just love to feel that soft, slippery powder going all tickly down my neck. Let's not have it just at bath-time — let's have it often! Then we'd never cry!"*

Johnson's
Baby
Powder
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● ***"I'm Johnson's Baby Powder...the best caretaker for babies' tender skins! My silky smoothness wards off chafes and rashes—for I'm made of finest Italian talc. No gritty particles and no orris-root...Try Johnson's Baby Soap, Baby Cream and Baby Oil, too."***

Johnson & Johnson
NEW BRUNSWICK N.J., U.S.A.

I WON'T STAY IN THIS HOUSE ANOTHER MINUTE! THE BIG BRUTE—COMPLAINING THAT HIS SHIRTS ARE FULL OF TATTLE-TALE GRAY... AFTER I'VE SIMPLY SLAVED OVER THEM.

WHAT A LOT I'VE LEARNED IN TWO SHORT WEEKS! LOOK AT HIM TODAY... ALL KISSES AND SMILES BECAUSE HIS SHIRTS ARE SO NICE AND WHITE. MOTHER WAS RIGHT. THERE'S NOTHING LIKE FELS-NAPTHA SOAP FOR GETTING RID OF TATTLE-TALE GRAY THAT SHOWS CLOTHES AREN'T REALLY CLEAN.

FELS-NAPTHA SOAP holds *two* marvelous dirt-looseners—*richer, golden soap* with *lots of naptha* added to it! When these two cleaners tackle the wash, even deep-down dirt hustles out.

Fels-Naptha is safer, too. Grand for silk undies and stockings. And it's easier on hands—because there's soothing glycerine in every golden bar. Get some today at your grocer's.

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Banish "Tattle-Tale Gray"

with FELS-NAPTHA SOAP!

The idea that you can change character habits by whipping a boy is preposterous. You may make a boy conform to your wishes for the sake of avoiding further punishment. Or you may force him to truckle down to you. But the whipping in itself will not change his mind nor remold his habits.

The dangers of whipping are these. You may make the boy more deceptive. He becomes clever at avoiding detection. If he feels he was punished unfairly it will rankle and grow into an obsession like that of the boy who became cruel and destructive. You may break his will completely with too severe punishment, and make a coward of him. You may lose his confidence forever.

Understand I do not say a boy should never be whipped, because there are situations which call for an immediate demonstration of authority. But always talk with him before and after punishment—before, to make him see that it is the last resort; afterwards, to let him know you are still his friend.

Changing a boy's mind is a matter of substituting one idea for another, or replacing a bad idea with a good one.

One of the most troublesome boys I had was forever getting into mischief because time hung heavily on his hands. I succeeded in interesting him in rock collecting. We took long hikes together, looking for rocks. Thus I absorbed all of his spare time—and, I confess, a lot of mine, too. But we got to be great buddies, able to talk over anything, and his problems vanished.

"He'll outgrow that habit in time," is the very opposite of the foregoing fetish. It is such an easy way out when parents are either too busy or too lazy to help build or remodel his habits. It is likewise the attitude of the too lenient, tender-hearted parent.

If mothers and fathers realized how early in life habits become fixed they would not leave it to chance. It amounts to leaving your boy's future to chance for, as I say over and over again, a boy's character, in the final analysis, is only the sum total of his habits, good and bad. Scientists tell us that no impression made upon the brain tissue is ever completely wiped out. Bad tendencies can be eradicated only when your boy is young and his habits have not become fixed.

As he grows up the average boy learns at school and from association that selfishness, deception, poor sportsmanship, and certain other anti-social traits do not pay. Some boys never learn that, hence our annual crop of young criminals. But a normal boy in a good environment will outgrow his primitive instincts to that extent.

What he will not outgrow, without definite corrective steps, are the purely personal habits. Laziness, for example. Let laziness become firmly fixed in your boy and you will have decreased his potential achievements often as much as fifty per cent. All his life he will pay in terms of earnings, thwarted hopes, and accomplishments never realized. Hundreds of times I have met men who were definitely handicapped throughout their lives by mannerisms and traits which might have been corrected in childhood by a few weeks of intensive habit forming.

"Experience is a good teacher" is another adage that fosters a popular fallacy in boy training. It is first cousin to the fetish of many fathers that they should let their boy "try everything once" or "let him alone; he won't go far wrong."

Experience is a good teacher only when you distinguish carefully between constructive and destructive adventures. It is the worst sort of teacher when it arouses latent desires that should be kept under control—a taste for drink and drugs, or premature sex experience.

Too many fathers cling to the medieval idea that a boy should go out and have his fling. It is like the Chinese mother who used to rub smallpox infection into her baby's eyes so as to get the malady over. We consider that a pretty barbarous, uncivilized custom, yet the things we do to our own boys with the best of intentions in the world are quite as uncivilized. We encourage experiences in young boys which often leave more hideous scars than pock-marks.

Give a boy constructive experiences galore. Let him have tools to make things. Let him work and earn money. Let him camp and fish. Let him organize a club, or sell papers, or try his hand at any constructive enterprise. But guard him from the gross or destructive experiences which will leave their poison in his system, weaken him physically, mentally, or morally.

"But I want my boy to be happy," explained a mother whose son objected to the discipline I proposed as a means of developing his character. So did I. Yet a boy can't be happy all the time. No one can. Life is not like that. It is an unfortunate belief among modern parents that children must be kept happy at any price. Mothers excuse themselves on the ground that since nobody knows what the future holds, a boy's childhood at least, should be happy.

In an effort to achieve this, lessons are made into play—work into games. Everything is made as pleasant and easy as possible. When practising the piano becomes a nuisance, because it interferes with play, the lessons are stopped. And what is the result? By the time he reaches his twenties and has to face the realities of life, the boy who has never been obliged to do the difficult or unpleasant job

"I wish I could show you these Masland BEDROOM RUGS myself!"

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"The fact that you wanted rugs in special colors and designs to go with your bedspreads and bedroom chintzes and wallpapers only dawned on us a little over a year ago. You can get them at plenty of stores now, and I'm happy because they are bringing real satisfaction to thousands of people who used to have to put up with makeshifts.

"I wish I could show you these Bedroom Rugs myself—I'm proud of them! They are soft and quiet and warm because they are made of new real wool. They'll wear like iron because every tuft is anchored with our 'Pile-lock' method so it can't pull out. They won't slide because they have our skid-proof Layflex back. And the corners won't curl because we've found a new way to make them lie flat. Best of all perhaps is the price. Even the largest size of the best quality costs less than $40."

F. E. Masland

At left are three Masland Bedroom Rugs, *top:* MOSSGRAIN, Pattern No. 28C; *middle:* TEXTURA, Pattern No. 16A; *bottom:* THRIFT-ART, Pattern No. 22 P2.

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is generally a thoroughly untrained and unhappy individual. He has had everything a doting parent could provide, with little to look forward to in later days. He has squandered his capacity for thrills.

Indulging your boy for the purpose of keeping him perpetually happy is often nothing but selfish indulgence on the part of a parent. Mothers, particularly, try to wheedle unnatural devotion out of a boy by giving him everything his heart desires—everything, that is, except a boy's natural birthright—independence, and the privilege of fending for himself!

"Don't be a tattle-tale!" Since time began, it has been the custom of parents to teach boys never to tattle, no matter what the circumstances. This credo goes back to the days of the persecutions, I suspect. It became the code to cover up and protect the wrong-doer, and this antiquated idea has survived to this day. It is very largely responsible for our impotence in dealing with crime waves.

Most boys are brought up on the doctrine, "What the other fellow does is none of my business." But it is his business, and it becomes his business more and more as life becomes more coöperative. Every boy has to assume more responsibility for the group than his forebears did.

That doesn't mean that promiscuous tattling is to be encouraged —just to get somebody else in trouble. Tattling is only to be sanctioned when it keeps a boy out of trouble. So the first task is to teach your son what is important and what is to be ignored. Anything which affects the whole group—whether it is the family or the school or club—it vital enough to be reported. Or if a boy is up to something which will endanger his life or future, he should be reported before the consequences are too serious. The important thing is to take the stigma out of reporting wrongs, when they are serious and others will have to suffer the consequences.

"Other boys can do it, so why can't you?" Many are the times that this fallacious reasoning is used to try to persuade a boy to do that for which he is not at all qualified. It presupposes that all boys come out of the same mold. Nothing could be farther from the truth.

Every boy is a law unto himself. Each is a different blend of human ingredients. Each must be handled individually. The fact that Harold, who is naturally gifted with his hands, can work with tools readily is no sign that Johnny can do the same.

Every mother knows how different two brothers can be. Outwardly they may both be the exact image of their father. Inwardly they may be as far apart as the poles. I will never forget the deep hurt I received as a child when my father took my brother for a walk across a long railroad trestle, but refused point-blank to take me. I felt sure he disliked me and favored my brother. I brooded over that discrimination for weeks and it was not until years later that I got up the courage to ask him about it. He explained that he had left me behind because he could have taken care of only one child if a train had come along while they were crossing the trestle. He chose my brother because I was so nervous and excitable that he feared the experience would be bad for me. That's all there was to it. Yet think of the agony I would have been spared if he had only explained at the time. But it never occurred to him that an explanation was necessary.

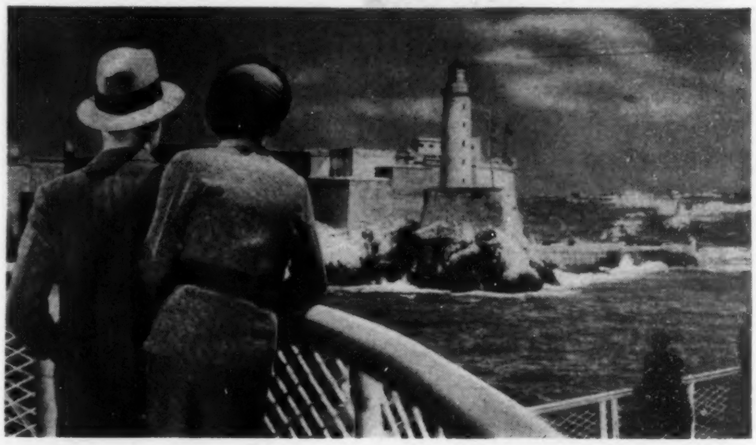
So, with the best of intentions, we go on blindly, complicating the lives of our youngsters. With a quarter of a century head-start, roughly speaking, parents ought to have the advantage over their children. Yet you would be surprised, perhaps, at the number of boys who have taken me into their confidence and confessed, in private, that they were being troubled with parent-problems!

Make your own background!

[Continued from page 14]

effective photograph taken on a pre-depression trip to Majorca. This picture enlarged by photomural was a charming reminder of a lovely island vacation, and called forth great admiration from every visitor.

Last, but by no means least, is the ever-present problem of the basement games room. For the "handy man" there is as much pleasure in building and decorating this room as, later, in its use. The sketch shown here suggests a games room with a very salty flavor. Let the Lord of the Basement go to his favorite illustrated book of the sea, and either by the chalked square method, the post card projector or the photo mural, or, yes, free-hand for that matter, produce such scenes of swashbuckling adventure as to keep him happy through the long winter evenings. The room shown here has a built-up poop-rail, set out a few inches from the wall to suggest the quarter deck of a ship, and strips of real canvas hanging from cleats in the ceiling, with reefpoints dangling, carry the illusion of sails towering overhead. Shrouds of real manila rope, rove through blocks and slanting up, presumably to the cross-jack, but in reality only to another cleat in the ceiling will satisfy the realist as to the presence of rigging.



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This Retirement Income Plan is guaranteed by the Phoenix Mutual, a company with over half a billion dollars of insurance in force and a record of more than 75 years of public service. If you want to retire some day, and are willing to lay aside a portion of your income every month, you can have freedom from money worries. You can have all the joys of recreation or travel when the time comes at which every man wants them most.

The Plan is not limited to men. Similar plans are available to women. It is not limited to persons of 40. You may be older or younger. The income is not limited to $200 a month. It can be more or less. And you can retire at any of the following ages that you wish: 55, 60, 65, or 70.

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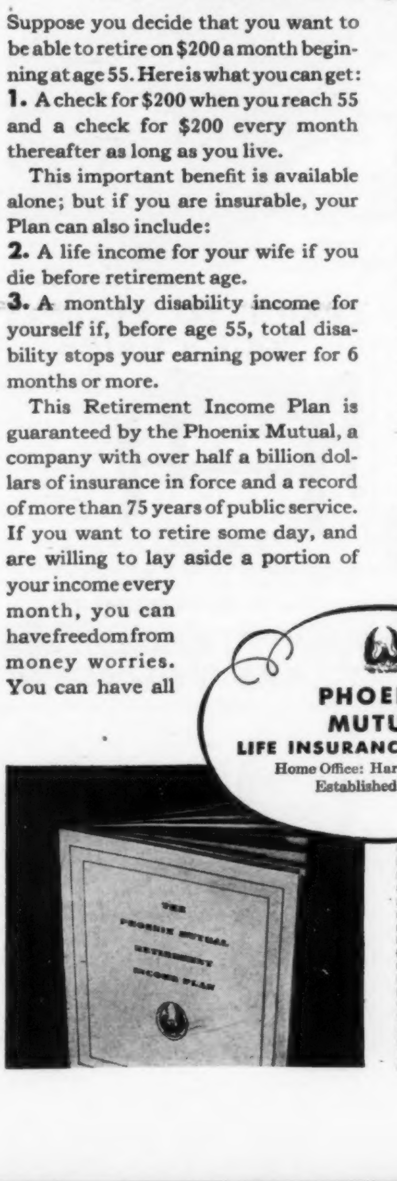

CHICKEN WITH SWEET POTATO BISCUITS

Royal's Surprise Recipe for February

It's a brand-new way to make Royal Baking Powder biscuits—with sweet potatoes. They're mixed in a jiffy. Serve them with tender chicken in golden gravy and you have a flavor combination that's an unusual treat.

Chicken Fricassee with Sweet Potato Biscuits

1 5-lb. fowl
6 cups boiling water
1 onion, sliced
2 teaspoons salt
6 tablespoons flour
½ cup cold water

Cook fowl whole in boiling water with sliced onion until tender. Add salt when half done. Take fowl from broth; remove skin; take out bones, leaving chicken in fairly large pieces. Thicken gravy with flour rubbed to a smooth paste with cold water. Bring to a boil; add chicken meat. Serve with Sweet Potato Biscuits laid on top of gravy. Serves 6.

Sweet Potato Biscuits

¾ cup mashed sweet potato
⅔ cup milk
4 tablespoons melted butter
1¼ cups flour
4 teaspoons Royal Baking Powder
1 tablespoon sugar
½ teaspoon salt

Mix sweet potato, milk and butter. Add remaining ingredients, sifted together, to make soft dough. Turn out on floured board; toss lightly until outside looks smooth. Roll out ½ inch thick; cut with floured biscuit cutter. Place on greased pan. Bake in hot oven at 450° F. about 15 minutes.

Be sure to use Royal Baking Powder if you want flaky, tender, sweet-flavored biscuits. Royal is made with Cream of Tartar, a pure fruit product from luscious ripe grapes. You can taste the difference when you bake with Royal.

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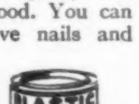

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Suite B-3, The Park Central, New York City

George Washington luncheon-bridge

BEATRICE CLARK CAMPBELL

WHETHER you lean toward the cherry tree, hatchet, and procrastination, of George or the dignity, charm, and grace of living associated with Mount Vernon, Washington's birthday offers the hostess a myriad of ideas for entertaining. Why not give that luncheon-bridge you have been putting off? Did I hear you groan and murmur something about having no maid? Just check off the many mechanical aids you have in your own home that to Martha Washington would have seemed fantastic! Are you convinced now that you're a very fortunate person? Very well here we go!

Invitations: Why not be modern and use your telephone for the invitations. This simplifies matters and you are certain of your guests. You'd rather send invitations? Very well, cut hatchets from red and brown drawing paper, write the invitation on the back and send in envelopes made of the red.

Tallies: Attractive tallies may be made at home. Copies of framed miniatures are easily made, using tiny jar rubbers painted black as the frame, pasting Cellophane on the back to resemble the glass, next comes a circle of white upon which a tiny silhouette of George or Martha Washington has been done in black. The score is kept on the back and also serve as favors.

Prizes: A pair of candlesticks, hand dipped candles, silhouettes of the Washington's, pictures of Mount Vernon or any of the numerous Washington pictures would make suitable prizes when wrapped in white and tied with tri-colored ribbon with artificial cherries jauntily perched in the bow.

Table Decoration: Red, white, and blue form the keynote of the table. Nothing could be lovelier than white damask, or lace with its hint of mahogany beneath. Red and white carnations in a gleaming silver bowl or one of transparent blue, boutonnière place cards of carnations tied with tri-colored ribbon, and ritz-blue stemware complete the picture. Your glassware is crystal you say? Very well then your blue note will be introduced by blue Cellophane ruffs around the stems of the goblets and sherbets. Easily done isn't it?

Red and White Luncheon

Cocktails Hors d'oeuvres
Tomato soup with whipped cream and chopped salted nuts
Cheese straws tied with ribbon
Seafood pattie Potato chips Peas
Rolls Olives
Peach Melba Polka dot cakes
Coffee

Serve either tomato juice or the favorite cocktail of your crowd colored with grenadine. Hot hors d'oeuvres are a great favorite. Cut circles of pastry, drop a dab of sardines seasoned with lemon juice in the center and fold in half. Chill and bake just before serving. Roll tiny sausages in blankets of the pastry. Serve cherries on toothpicks.

Seafood Pattie: Crabmeat, shrimps, lobster, pimento, and mushrooms blended in a rich cream sauce is served in heated pattie shells. Cream of mushroom soup thickened slightly may be used instead of the cream sauce.

Peach Melba: Half fill sherbet glasses with vanilla ice cream, top with half of a canned peach, and cover with Melba sauce. Melba sauce is made as follows: Mix 1 cupful raspberry pulp and juice (canned), with ½ cupful currant jelly and ½ cupful sugar, and bring to boiling point. Add ½ tablespoonful cornstarch mixed with 1 tablespoonful cold water. Boil, stirring to prevent burning, until mixture becomes thick and clear. Strain and cool.

Polka Dot Cakes: Frost small cupcakes with white icing, arrange polka dots of red candies.

Success Secrets: Need the old warning of congenial persons be repeated? Planning and lists are your greatest allies in this business of successful parties. Plan your menu, decorations, tallies, prizes, and marketing far in advance. Shop for all the non-perishables several days at least before your party. List the menu, tack it in your pantry or near wherever you do the serving, list the things to be done the day before and the actual day of the luncheon. The day before do the following: Make pastry for the hors d'oeuvres, mix the sardine filling, chop the salted nuts for the soup, make cheese straws and tie ready to serve, clean seafood and flake together, mix rolls and let rise the first time then store in refrigerator, make Melba sauce, make cakes and decorate, prepare your husband's favorite casserole dish to be used for his dinner the next night (you can salvage some hot rolls and dessert from your party) then see if he doesn't think you're a marvel. The day of the luncheon set your table bright and early in the morning, shape the rolls, ready to rise an hour before lunch, make cream sauce ready to be heated at the last minute, arrange serving plates, make boutonnières, slick up the house and let come what may!

When your bath is ready be absolutely lavish with the bath powders, spend plenty of time dressing, and you're ready to make your friends wonder how you can be so nonchalant and poised!

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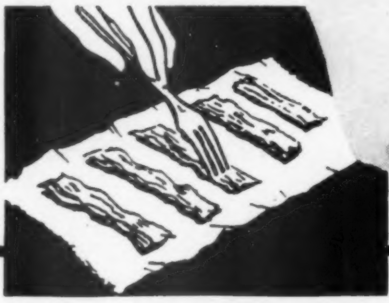
SCOTTOWELS
2 big rolls 25¢



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THESE new *paper* kitchen towels are real work-savers. Hands to dry . . . pots and pans to wipe . . . a kitchen table to clean off—just tear a clean, dry ScotTowel off the neat white roll. Use it. Then—throw it away! There's nothing to wash or rinse. So quick, clean, convenient! Made of "thirsty fibre"—an exclusive Scott Paper Company development—ScotTowels are *twice as absorbent* as ordinary paper towels. Extra-strong, too—they *really* dry. And they're very inexpensive to use. 2 big rolls cost but 25¢—150 towels on each—that's actually *only a penny a dozen!*

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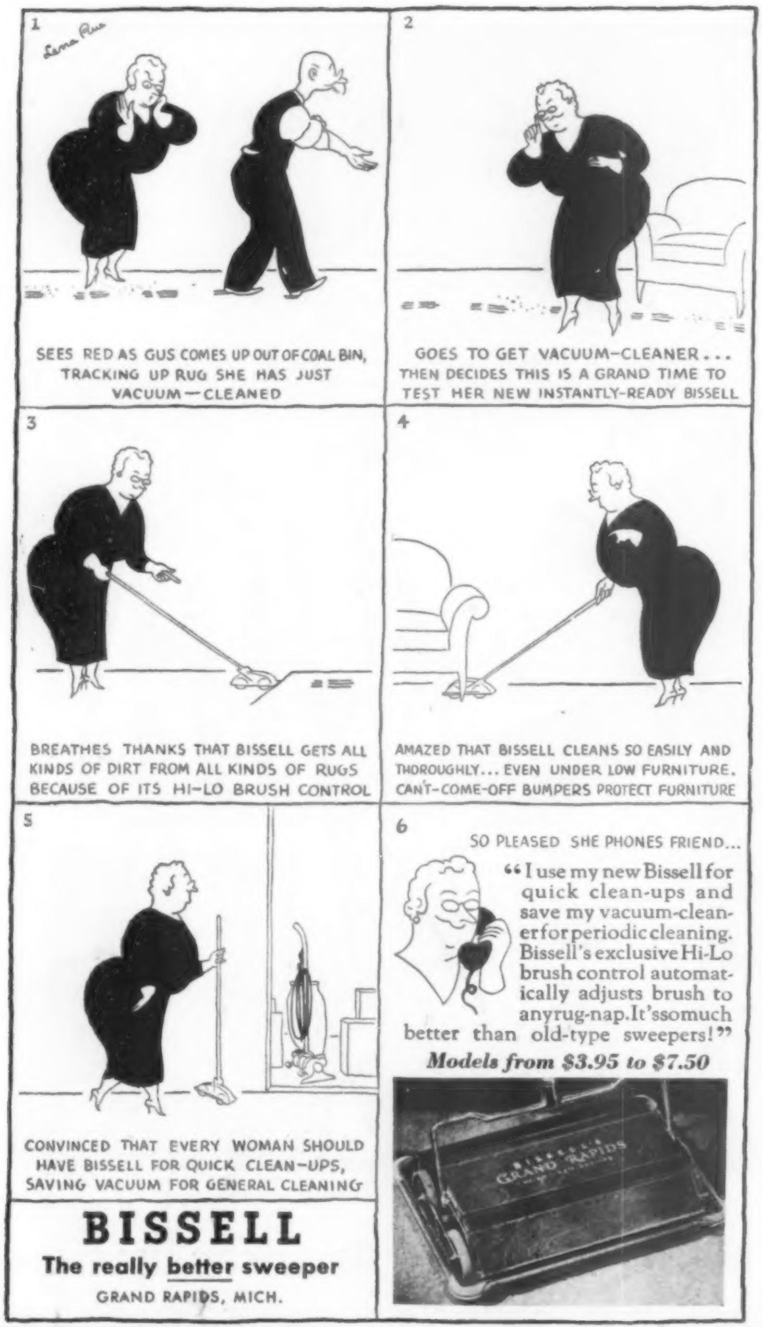

1
SEES RED AS GUS COMES UP OUT OF COAL BIN, TRACKING UP RUG SHE HAS JUST VACUUM-CLEANED
2
GOES TO GET VACUUM-CLEANER... THEN DECIDES THIS IS A GRAND TIME TO TEST HER NEW INSTANTLY-READY BISSELL
3
BREATHES THANKS THAT BISSELL GETS ALL KINDS OF DIRT FROM ALL KINDS OF RUGS BECAUSE OF ITS HI-LO BRUSH CONTROL
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AMAZED THAT BISSELL CLEANS SO EASILY AND THOROUGHLY... EVEN UNDER LOW FURNITURE. CAN'T-COME-OFF BUMPERS PROTECT FURNITURE
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6
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Cabin fireplaces that really do "work"

BERT POPOWSKI

"LET'S come out for Thanksgiving and see how it works," suggested Billy as he hauled away at the pulley rope which hoisted the last bucketful of mortar. I patted the last stone into place, slid down the roof, and threw the trowel into the creek.

"Fine," I agreed.

So, when Thanksgiving Day neared, we packed the car with plenty of blankets and "grub" and set out for the Hills cabin. We weren't dubious—oh no; the plentiful supply of blankets and nourishment was only in case we got caught by an early snowstorm and had to stay longer than the three days we had allowed ourselves.

Two years of planning had finally materialized into a log cabin—with fireplace. Warned by various owners of "civilized" fireplaces that the contraptions never worked, I had spent considerable time inspecting various commercial fireplace units. Since they were sold under a guarantee of satisfaction I felt reasonably certain that I could depend on their measurements being correct.

The first requirement I set for my fireplace was that it work; none of this pantomime suitable for accompaniment to that popular song "Smoke Gets In Your Eyes" for me. Next, I wanted it to produce more than the radiant heat coming from the fire itself. The final requirement was that the excess heat could be controlled at will, especially during those days when a fire was ornamental and not a necessity.

Ordinarily, the heat of any open fire goes right out in all directions in straight lines (radiant heat the scientists call it) exactly like light. And, like light, it loses intensity inversely as the square of the distance it traverses. That means that if you get a certain amount of heat on a given area one foot away from the blaze, that same area would receive only one sixteenth as much heat if held four feet away from the fire.

The result is an occurrence well illustrated by the old sourdough who lathered only one side of his face at a time when indulging in his monthly shave. His explanation was that before he got around to the side away from the fire his lather would be frozen solid. Well, maybe that's a trifle far-fetched, but it illustrates my point.

Radiant heat, since it travels in straight lines, cannot heat any place that is around the corner. As a result it sheds its warmth on a comparatively small portion of the room in which the fireplace is located. Any other heat shed by it is negligible and cannot be depended on, particularly in winter.

Furthermore, to many home-owners, fireplace success smacks of magic because the comparatively elementary knowledge that is necessary to its success is in the hands of a few builders. They naturally prefer to make a good thing of it—at a price. Many home-owners consider the fireplace a survival of the Stone Age, and as such it must of necessity be a crude and inefficient method of heating. Frequently this is true, though it need not be.

All these factors have given the fireplace a black eye in its relations with the general public. As a result I determined to investigate thoroughly the possibilities of fireplaces before I invested in so much as a single firebrick.

As I didn't care for any one type of commercial unit, I finally combined the measurements and proportions of three of them in designing a home-made unit that has given satisfaction ever since. This combination firebrick and sheetiron fireplace has proved itself a source of consistent satisfaction and pleasure, with comfort thrown in for good measure.

Correct proportion is the keynote of fireplace construction as it is of all heating units. Give any fire too much draft and not enough flue capacity and it smokes. Reverse the order and you have a fire that burns fiercely, to the rapid depletion of fuel and consequent deflation of pocketbook.

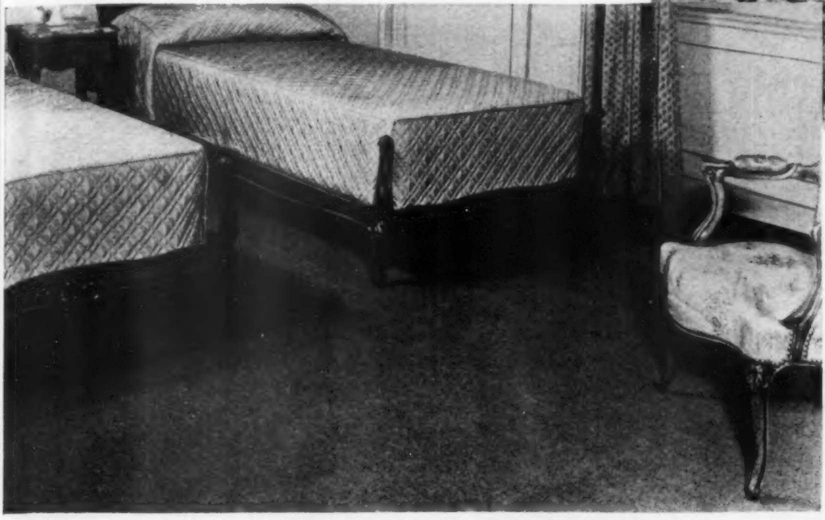
I found that a ratio of 8 to 1 in firebox opening to flue about right. The vagaries of weather, which prevent perfect performance, can be further nullified by the installation of a built-in damper.

Since flue lining cannot be bought in every size, it is best to learn the various commercial sizes

There's something new afoot!

A COMPLETE new style trend in rugs and carpets, which makes a new floor covering as necessary as a new car . . . new texture weaves, which accomplish unbelievably beautiful effects through knobby surfaces, cut and uncut pile, the play of light and shade, duotones . . . and a new service which is the most practical home decorating idea since Eve set up housekeeping . . . Bigelow's Folio of Room Recipes!

"How to Improve the Room that Looks Bare" (Room Problem No. 5). The greatest improvement came from a new rug—Bigelow Sanforstan #7143, a lovely, rich, large-scale Victorian pattern.



To make a small bedroom appear spacious, the Folio suggests wall-to-wall textured carpet which doesn't show footprints, such as Bigelow's Twist-Weave Broadloom.

Be sure to see all the stunning new Bigelow rugs and carpets woven of Lively Wool. Marked by the famous blue-and-gold label of the Bigelow Weavers.

Bigelow's low-priced Harris Texture-Weave set the decorative scheme for "A Second-Year Living Room for Young Marrieds," (Room Problem No. 8).

WOVEN BY THE
BIGELOW WEAVERS

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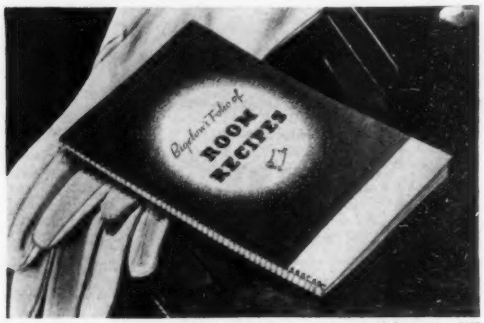

Over 50 room recipes to solve 18 room problems! All based on spending *only a little money!* Free in rug departments or send 10c to Bigelow-Sanford Carpet Co., Dept. 2A, 140 Madison Avenue, New York.

And at the bottom of it all as usual are Bigelow Weavers

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and work back from one of them to get the correct size for the firebox opening. If the size of firebox opening produced by your first figures does not please you, you can tear them up, select the next size of flue, and work out another.

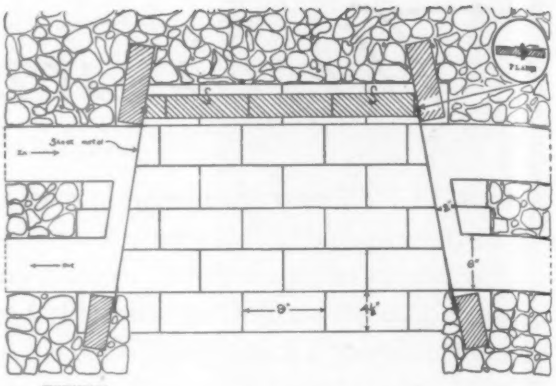
I chose a flue size of 8½ by 13 inches and worked back until I had a firebox opening 24 inches high by 37 inches wide. This size, I felt, would make use of firewood of goodly size and yet be small enough so a small kindling fire wouldn't be lost within its maw.

Since the average length of my fuel would be about 24 inches, I made the back of the firebox enough larger (30 inches) so the occasional larger piece of wood would not be an embarrassment. Then, too, it is so convenient to have the firebox large enough so a fire can be pushed against the back wall and banked there whenever necessary.

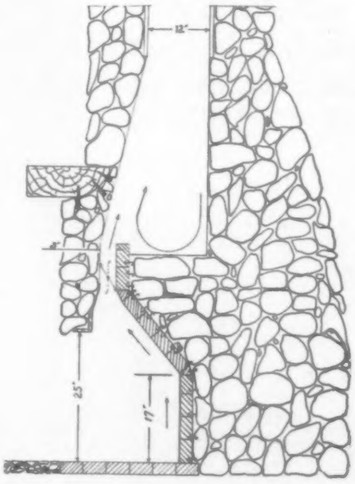
The depth of the firebox was sufficient to prevent any slight shifting of the fuel from endangering the cabin floor. Of course andirons hold most of it, but an occasional ember can so easily break away and roll into the room. How disastrous such an occurrence proves may well be determined by the additional two or three inches of depth that is built into the firebox.

Each side wall of the fireplace was formed almost entirely of a single piece of sheetiron, fitted into flanges of the same material to allow for expansion of the metal under heat. The flat area immediately behind this sheetiron was boxed in with field rock and mortar to form a hot-air chamber, one end of which terminated in a cold air intake at floor level and the other emptied into the room some six feet higher.

Drawings by William Carleton

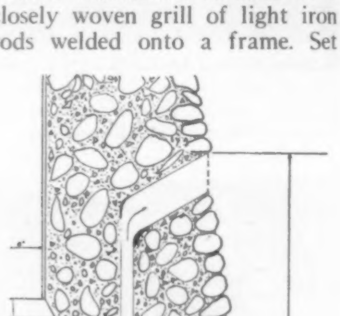


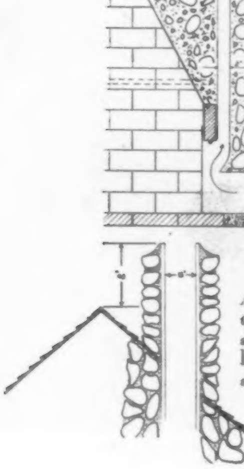
Right: The floor plan showing the bottom layer of firebrick forming the floor of the firebox. Below: Cross section of firebox and flue



Each hot air duct was managed by the use of a home-made set of form boxes, around which reinforced concrete was poured. When this had set solidly, the forms were knocked out, reassembled, and the duct on the other side of the fireplace built up to an equal height. The inside of each length was painted, as finished, with a waterproof paint to seal it further against humidity changes and deterioration.

The cold air intake was originally left open but after a family of pack rats had made free use of its protection during our absence I changed it. A conference with a blacksmith resulted in a closely woven grill of light iron rods welded onto a frame. Set screws in this frame allowed it to be put in and removed, a convenience in retrieving articles which small members of the family drop in.





Above: Front cross section showing detail of sheet metal ends of firebox. Diagram at left shows chimney detail

The hot air outlet was fitted with a damper attachment so that when a fire exceeded the decorous

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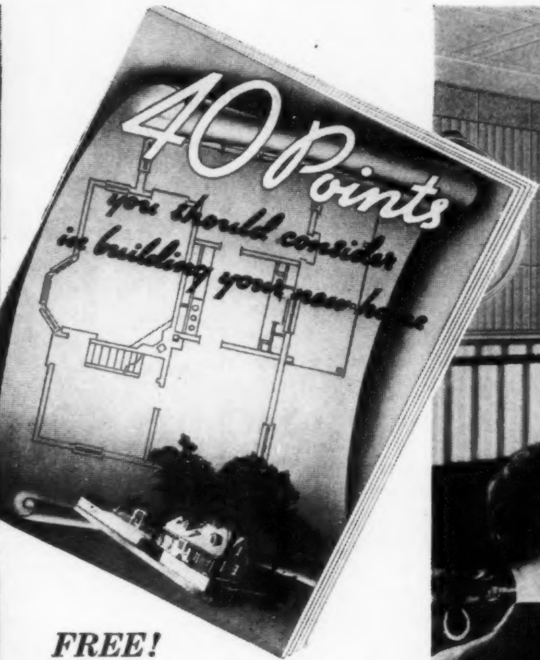

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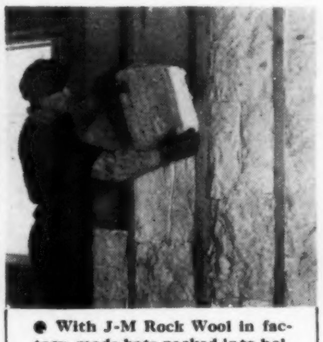

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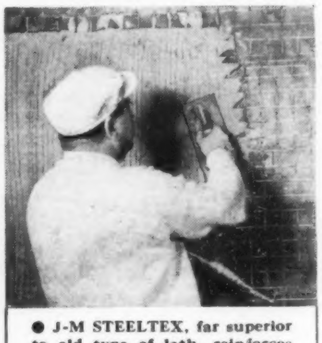

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proportions demanded by a midsummer morning, the volume of heat could be controlled. In cold weather this wide open damper invited circulation of heated air.

Despite the cost of the sheet metal sides and their fittings, the cost of the completed firebox was below the cost estimated if it had been built entirely of firebrick, in which case the circulating air heating portion of it would have been impossible.

The accompanying drawings illustrate the actual measurements of my fireplace, with details indicated where necessary.

Ordinarily, masons who build fireplaces advise a ratio of 3 to 1 between the width of the front opening and that of the back of the firebox, the point being made that the sharply outward facing sides act as reflectors in throwing more heat into the room. Since I wasn't depending on radiant heat but on the circulation of heated air, I built my firebox more deeply and squarely and it was able to accommodate a wider range of fuel sizes.

Masonry fireplaces urge the use of a very short back wall, again to aid in the reflection of heat into the room. My back wall rose three fourths of the height of the front opening, and helped give the impression of spaciousness above the fire. I dare say a fire burns better if it is relieved of the oppression of a load of masonry continuously hanging over its head.

The throat of a fireplace must be below the lowest edge of the wind shelf. Once past the throat, it must do a complete about-face if it is to come out into the room, a condition that is only possible if the flue is not drawing properly.

Occasionally a blow-back of smoke is experienced when a fire is first lighted. The explanation and remedy are both simple. The column of air in the flue is motionless and naturally resists being set in immediate motion. If a lighted twist of newspaper is held in the throat for a few moments, it starts a column of warm air climbing upward and leads the way for the smoke arising from the freshly kindled fire.

The foundation and firebox of any fireplace must be built of fire-resisting material. The standard material for this purpose is firebrick, and the binding material is fireclay. By doing a little close figuring I was able to make the base of my firebox come out to 26 firebricks. Incidentally, firebrick varies in size from ordinary brick, being 9 inches long, 4½ wide and 2⅝ inches thick.

The sheet metal plates were installed as shown by the detailed drawings. The front and back edges of each plate were held in place by a flange of sheet metal which allowed for expansion of the metal when heated. Bolts ran into the masonry and held the flanges fast through the help of a strap-iron cross piece, and a nut.

The top of each plate was merely underlapped by fire-resisting brick (not firebrick) to a depth of four inches and no smoke ever turned the sharp angle thus forward.

Firebrick, set on edge, formed the back wall of the firebox. In fact, with the exception of the sheet metal area, it formed all of the inside area directly exposed to the heat. In the interest of economy the inside of the heating duct was faced with fire-resisting brick, which is quite sufficient for the purpose.

The fireclay mortar comes in small packages, ready to mix, and the procedure will stand a word of caution. Contrary to general brickwork, the seams between all these bricks, whether fire brick or fire-resisting brick, should be as small as possible. A wide seam of fireclay will burn out, eventually, necessitating repairs, while a thin seam will probably outlast the builder.

All of the brick walling should be anchored to the masonry which backs it up, with short pieces of baling wire, bent into an S. One end of each of these anchoring pieces goes between the bricks, and the other of course meshes into the concrete. This reinforcing should begin at the top edge of the bottom layer of brick and at least every alternate brick should be so fastened.

Since my fireplace was built of boulder and specimen rock, the opening around the firebox was made of granite, which is not inclined to crack on exposure to heat. Petrified wood is another excellent material to use, while the cabin builder who does not have either of these at his disposal can use traprock.

Any geologist will tell you that igneous rocks (rocks formed from an original molten state) have excellent fire-resisting qualities. Without geologic experience, the fire test is recommended for selecting rocks that are to be exposed to fire heat. If they stand being left in a brisk wood fire without cracking or peeling they will usually serve to face the firebox. Elsewhere about the fireplace fire-resisting rock is not necessary.

The interior of the fireplace should be kept as smooth as possible in order that little eddies in the smoke stream shall not sidetrack its ready exit. Special care should also be given to the shaping of the neck of the fireplace so that it tapers gradually to the exact flue size.

The flue is set directly on the end of the neck and is sealed in place with fireclay of a stiffer consistency than that used in the firebox. This stiff mixture of fireclay is also used in leveling up and then sealing the individual pieces of flue

THIS
fireplace
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COLD AIR

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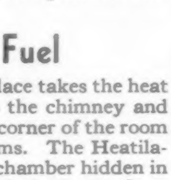

Heatilator
Fireplace

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lining. Care in this respect prevents cracks in the finished masonry at the points where flue lining joints occur.

Proper draft requires that no angle in the flue should be sharper than 60 degrees, if any angle is to be used. A flue that rises perpendicularly above the fireplace is, of course, preferable.

Although every cabin I had seen had its chimney stack on the outside of the building, I chose to put mine inside the log wall. The reason was obvious. In cold weather the warm stones, padded with a bit of heavy blanketing, make the world's coziest fireplace seat. Then, too, the amount of heat that is lost to the outside air is not inconsiderable, when the stack is built outside. My air heating flues could have been arranged equally well in either case.

Where the chimney stack rose through the roof I used galvanized tin flashing to help shed the water from around the masonry. If left in direct contact with masonry, wood rots rapidly. I placed the piece below the chimney stack first to give runoff water the best chance to make its way down the roof.

The two pieces running down the slope of the roof were put on next, being bent to follow the contour of the shingles. The piece at the top of the masonry was put on last and all were nailed down with shingle nails. All pieces were large enough to protrude at least six inches outside the finished masonry. The use of sheet copper for flashing, fastened with copper nails, is recommended where price is no object.

In order that currents of air, deflected by the roof slope, shall not cause the fireplace to smoke, the flue should be extended two feet or more above any roof ridge on the building. Many a homeowner, bothered by the continual back-firing of his fireplace, could correct his trouble by extending his chimney stack. As a further precaution, the last four to six inches of mortar should be shaped in a curve to deflect air currents upward and create better draft.

While standing in the doorway of the cabin one black, rainy night, I saw the sky torn by deadly fire as a lightning bolt struck a huge pine less than a hundred yards away. The next morning I looked at the tree and found it split from crown to roots.

I had been looking for suitable material from which to build a mantelpiece, and this seemed like the answer to my search. Permission to fell the tree was readily obtained, and a sound seven-foot section of it was sawed out. The lightning bolt had roughly quartered the trunk at this point and a little careful work with a hand axe prepared two surfaces for the plane. The rest of the trunk was

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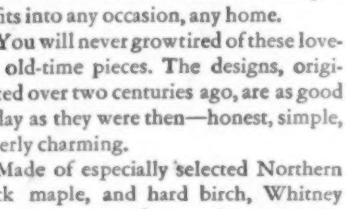

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Buffet, No. 7190—$75.00

**Prices slightly higher, Denver and West.*

★WHITNEY★

Whitney Maple for Canadian market made by
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sawed into fire-wood lengths and was the focal point of many a hearthside gathering.

When I first tried to plane this long slab I found that it was insufficiently seasoned and after repeatedly gumming up the plane with the resiny wood I gave up. The log was roughly fitted in place, however, and two long stones were left jutting out of the masonry above it to help hold it in place.

When we made our Thanksgiving excursion, a half day was devoted to planing the log, now thoroughly seasoned, and fitting it in place. Several spikes were driven into its mortar edge, and with the help of several strands of reinforcing were left protruding from the original masonry, and a small batch of fresh concrete poured in place behind it the mantel was securely anchored.

The front edge and top were planed, sanded, and finished with linseed oil and varnish to give full display to the curlicues of grain about the several knots in the wood.

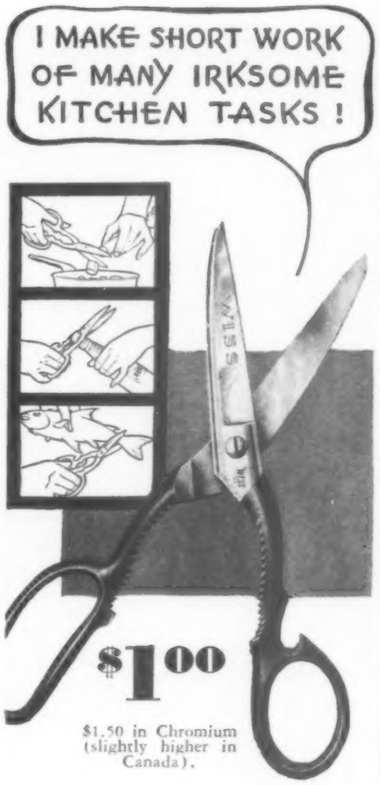
A study of this tree was a study in electrical conduction. Since it was the largest tree in the group, the lightning was attracted by its rainwet top. Some twenty feet down a woodpecker had once built himself a home and repeated rains had rotted the heart of the tree for the next fifteen feet, where it became sound again.

The lightning bolt followed the water trail down the trunk, into the woodpecker hole and down fifteen feet of mostly rotten heartwood. Here it was blocked, but its tremendous voltage blasted the tree trunk wide open, exploding six-foot pieces of bark.

A final word of caution before you kindle your first fire in any freshly built fireplace. Allow at least two weeks for the masonry to dry out before subjecting it to fire heat. If it is not thoroughly seasoned you may find cracks developing where you least want them and in the case of this type of fireplace those cracks may lead smoke into your air-circulating ducts and thus into your room.

After I was six feet above the hearth I built a small punkwood fire in the fireplace each day to help season the masonry. The lining flue had been erected, wired fast, and sealed fast in its joints before this, and the lazily rising smoke from its top encouraged me to work with leisurely care in completing my chimney stack.

The thick smoke arising from such a fire is a splendid indicator as to how well the fireplace draws. I was especially interested in seeing how much more uniformly it rose after so slight a change as the addition of the curved surface at the very top of the masonry. Truly, "it is proving the use of the little things that repays one for the care expended in their making."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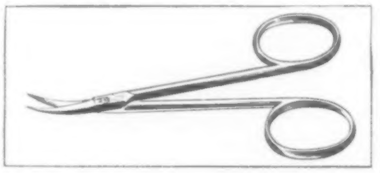

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The nine Willards who made clocks

[*Continued from page 38*]

of these very clocks have sold for during the last few years.

The third brother and clockmaker was Ephraim. He is a shadowy figure and little is known of him. In 1777 he was working in Medford, Mass. In 1798 Ephraim Willard was living in Roxbury. Later he is known to have been making clocks in New York until 1833. It is supposed that Ephraim Willard made nothing but tall case clocks but it seems strange that if he were working when his brother Simon was making banjo clocks that he did not make them too. Every other clockmaker of that period seems to have tried to copy the banjo clock.

The fourth brother, Aaron, was the business man of the Willard family. He left Grafton and went to Roxbury just as his brother Simon did. They did not work together and each had his own shop. Simon peddled his clocks north of Boston and Aaron sold his to the south of Boston. Aaron had a factory and worked on a quantity basis. He employed as many as thirty men in his factory at one time and made shelf, tall case, banjo, gallery, and regulator clocks. Aaron Willard retired from business in 1823, sixteen years before his brother Simon. He left his son, Aaron, Jr., to carry on his work.

Simon Willard's Family

Simon Willard had two sons, Simon, Jr., and Benjamin F. Willard. Aaron Willard had one son, Aaron, Jr. This is the second generation of the Willards.

Simon, Jr., was born in Roxbury in 1795 and inherited much of his father's mechanical ability. He was also a better business man than his father. He learned to make clocks from his father but he followed the trade only occasionally. Although Simon, Jr.'s name appears on the dials of many clocks he never made them. Simon, Jr., entered West Point and graduated from there in 1815. He resigned from the service in 1815 and went into the crockery business but was not successful in it. He went back with his father in the clock shop for two years and then went to New York where he learned to make chronometers and watches with D. Eggert. In eighteen months he had mastered the trade and went back to Boston where he established his own business. His account books show that he sold or repaired many chronometers used by the famous Boston shipping firms. In 1832, Simon Willard, Jr., made an astronomical clock that

WHY, IT UNROLLS WITHOUT STICKING!
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is still in use in the Harvard Observatory. Simon, Jr., died in 1874.

Benjamin F. Willard, the second son of Simon Willard, also learned his trade from his father. He never went into business for himself but worked for his father or other clockmakers. He also made a fine astronomical clock that won a gold medal. He invented and patented a revolving light for lighthouses, and one of these was in use at Boston Light for many years. He died in 1847.

Aaron Willard, Jr., was born in 1783 and learned his trade from his father, Aaron. He made clocks by himself and carried on his father's work when he retired. Aaron, Jr., retired from business in 1850.

The two other clockmakers by the name of Willard were only distantly connected with the other craftsmen. They all had the same ancestor, Major Simon Willard, who founded Concord, Mass., and fought in King Philip's War. These two brothers, Philander J. and Alexander T. Willard, made clocks in Ashburnham and Ashby, Mass. They used the same shop but each put his name on his own work. Their clocks were never unusual but they compared favorably with the clocks of many of the Connecticut and Massachusetts makers of their time.

Many people believe that all banjo clocks were made by Simon Willard. Unfortunately this is not true. Even when the phrase, "S. Willard's Patent" appears on a clock it does not prove that it is the work of Simon himself. Although he patented his design, it was copied by many contemporary clockmakers. There were many good copies, it is true, but there were also some very poor ones. If you have a clock that you believe was made by Simon Willard and it has no mark consult some clock expert before you accept it as an original. Simon and Aaron Willard made fine clocks and their work is as distinctive to one who knows the workmanship as brass and gold.

American design for American homes

[*Continued from page 17*]

or periods. In remote farm houses, suburban cottages, or sophisticated apartments in large cities, the names of furniture designers and periods are beginning to be discussed glibly. Magazines and newspaper articles have done much to foster this. Fundamentals in home decoration are given in many intermediary schools. Women are seeking out this knowledge themselves through reading and studying. It is a culture fast

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developing in America, which American designers foresaw only a few years ago, and which manufacturers have been fostering ever since.

The brief biographies of these new designers, which follows, is just as important to 1936 furniture collectors as are the names of Duncan Phyfe or Chippendale to our ancestors. Mid-Westerners take note—and take first place in our roll-call of modern designers.

Biographies of furniture designer

Bernard G. Bruening, III, of Indiana, comes by this affix naturally, for he is of the third generation of designers, all of that name. While he is probably the youngest of all the designers of furniture, being in his early twenties, already he has gained a reputation among professionals for his outstanding work in designing a large group of Scandinavian folk furniture interpretations. This is his first major work; he shows every promise of continuing in importance, so that his name should be watched. In designing the above mentioned group, he was ably assisted by a veteran in furniture work, Rolla Von Gundy, who was responsible for years of research in this particularly lucrative and interesting design field. Mr. Bruening is a native of Indiana.

Donald Deskey, of Minnesota. His name is always mentioned whenever there is any discussion of modern designers. He is a pioneer in this field in America. Ten years ago he saw modern much as it is today: as a simple, direct form. Even in the hectic "modernistic" days, he persevered with this vision. He is believed to be the first modern designer whose work entered into mass production. He believes good modern design must lack "dating"; its form must last through ups-and-downs of this new period.

Mr. Deskey was born in Minnesota, studied at the University of California, California School of Fine Arts, and in art schools in Chicago and Paris. For several years after this he worked in the building trades as an engineer and architect. His designs are strongly marked by the engineer-architect point of view.

The interior of Radio City Music Hall, Rockefeller Center, New York, and his pioneering work in metal furniture are also among his achievements.

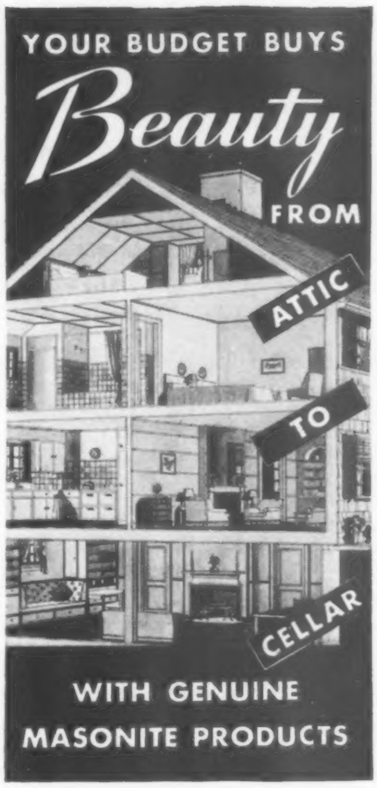
Herman De Vries, of Holland, has been working with wood ever since he was six years old. He was born in Holland, the son of a builder of wooden ships, for whom he worked as a lad, learning at an early age the intricacies of wood working and construction. When a young man, he studied architecture, designing, and painting in Holland. Twenty-five years ago he came to America and settled in Chicago, where he spent many years working with important contract, decorating and furniture manufacturing firms as a designer of furniture. He even operated his own furniture factory for five years. For the past few years he has been responsible for the furniture designs of the Sikes Furniture Co. and the H. T. Cushman Mfg. Co. It is generally conceded that Mr. De Vries is responsible for the early simplification of the Early American furniture styles, which while a simple virile style in its own right, gained a modern note through Mr. De Vries' touch.

Mr. De Vries considers himself above all a craftsman, but even before this he believes that the function of a piece of furniture comes before the design itself, and that the design must make a piece of furniture that not only serves its function well, but is strong and graceful at the same time.

Wolfgang Hoffman, of Vienna. Visitors to the Chicago World's Fair in 1933 are already familiar with Wolfgang Hoffman's work, for it was he who designed the complete interior for the Lumber Industries House. Mr. Hoffman, whose work is entirely in the modern field, comes by this naturally for he was born into the very heart of the modern design movement—in Vienna, Austria. He studied under Professor Josef Hoffman, founder of the movement, and spent two years in his office. He also came under the influence of Professors Sturnad and Frank.

Early in 1925, Mr. Hoffman arrived in New York. He worked first with the late Joseph Urban, after which he opened his own studios for the purpose of creating contemporary interiors and industrial designs. His early work includes the Little Carnegie Playhouse. Early in the '30s, Mr. Hoffman found himself working in pewter and other metals, in which his accessories gained such praise that some of them are on permanent display at the Metropolitan Museum of Art. At present he is devoting all of his talent to the designing of metal furniture for the Howell Co.

Frances McClure, of Colorado, is one of the very few women designer-stylists in the furniture field. She hails from the Rocky Mountain country in Colorado, although she received a good portion of her schooling in Europe. As a young woman her hobby became the study of furniture, for which she gained quite a connoisseur's reputation in that small world. Because of this she found herself acting as a style coördinator in home furnishings at Lord



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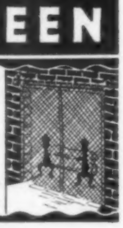

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& Taylor, her first real business experience. She is usually given credit for having been an important influence in the launching of Early American furniture in its present commercial form. She is also one of the first, if not the first, to adapt the "classic modern" style, a decorator's favorite, to commercial uses. For the last few years she has been acting as designer-stylist for the Statton Furniture Co.

Gilbert Rohde, of New York, is one of the few native New Yorkers in the furniture design field. As a young man, which he still is, he studied painting at the Art Student's League, New York, but he soon convinced himself that there were enough painters in the world. Having an engineering turn of mind, he found himself in advertising illustration work, which eventually led him into the field of furniture design seven years ago. He is also considered one of the pioneers in American modern design. His name is now linked with the furniture produced by Herman Miller and Kroehler Mfg. Co. He has also designed metal, reed, and rattan furniture, piano cases, wallpaper, baby carriages, lamps, and rugs.

Russel Wright, of Ohio, has the distinction of having been born a descendant of two signers of the Declaration of Independence. His actual birthplace was Lebannon, Ohio. At Princeton University he became active in the theatre in stage design, and spent his summers with little theatres at resorts in the vicinity of New York. His work here attracted the notice of Norman Bel Geddes, who made him his assistant in the Paris production of Jeanne d'Arc.

When he returned to New York, he worked in the Theatre Guild, starting his own workshop for the making of stage props. From this beginning he found himself doing special jobs for decorators. This led him into his present work as an individual designer. His work in aluminum buffet supper utility pieces has been so meritorious that it has been shown in several art museums. He is now devoting much of his time to furniture design. The entire aspect of the home interests Mr. Wright. He believes America is on the road toward making the whole house a definite contribution to living, just as it has influenced the world with its skyscrapers and bathroom and kitchen design and engineering.

In July he introduced at the Grand Rapids furniture market a large group of ensembled furniture pieces in modern design strongly touched by a provincial feeling. This was done for Conant Ball Mfg. Co. Besides his work in furniture and metals, he has designed rugs, lamps, decorative accessories, and fabrics.

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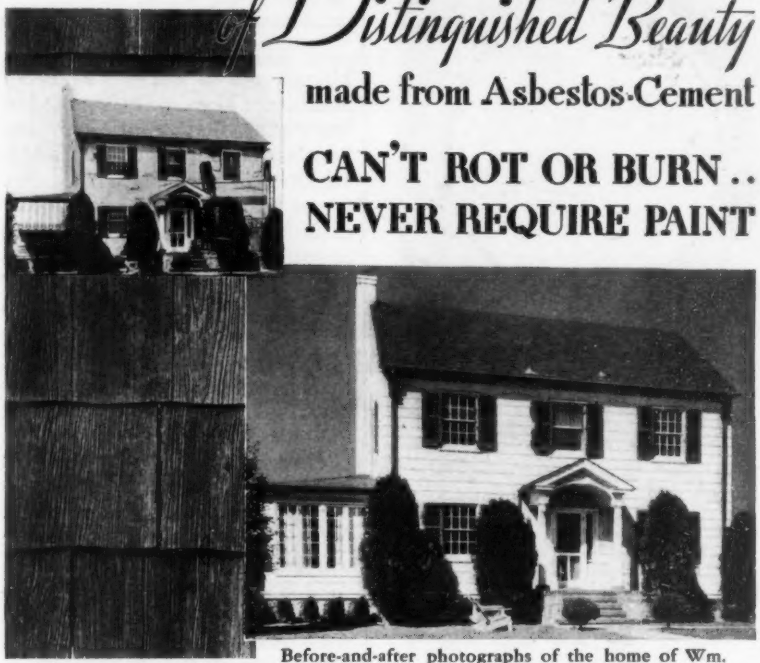

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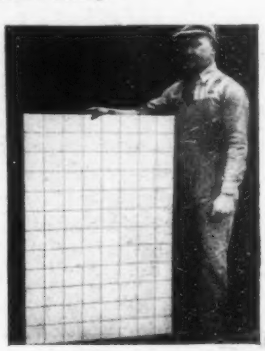

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Shady Boreen

[Continued from page 28]

blooms are a delight to every Southerner's eye and heart, but few know that the aromatic bark has numbers of propensities and adaptabilities of its own. Mrs. Mabry found that she could procure any quantity of it for almost the price of hauling, that it would split perfectly into long easily handled strips, and that these strips laid over the pine would show elusive blues and golds in coloring caught by either the rising or setting sun's rays that would further enchant the outer walls of her dream cot.

Thus each day she supervised its creation. The abundance of native rock was used to entrench her cliff further, to protect it from the whims of the lake which had shown what it could do in a sportive, destructive mood. Picked stones were used for a lily pool, shaped like a split shamrock leaf; others for irregular foot paths and the friendly barbecue pit near the water's edge. The thick growth of slender virgin pines and spreading oaks was left intact. Every axe stroke necessary to clear the space for the cabin (as Mr. Mabry called it) seemed to nick into Mrs. Mabry's heart. She knew that this would never be just a sheltering camp; it would be home, though wisely she kept that part of it to herself.

Four rooms, a broad south east porch, and a comfortable ground floor basement, were soon ready for occupancy. The full length of the living room faced the lake and all the other rooms had their own particular view of the changeful shimmering waters. Upon the broad screened south east porch Mrs. Mabry ingeniously devised a number of beds that, by pulley arrangement, swing back against the wall when not in use and are protected with dark green waterproof curtains. Thus the inevitable guests that find their way to every attractive country place were provided for by this hospitable and designing woman.

Mr. Mabry attended to the building of his wharf and canoe shelter. Each day found his heart becoming more wrapped up in the charm of Shady Boreen. Each week end it seemed harder to tear himself away even for the luxury of his city home. He arranged five acres back of Shady Boreen, across the highway, for a caretaker and determined to keep his own chickens and cows. "A king can fare no better than to feast upon fresh fish, milk, and fowl," he said to Mrs. Mabry who smiled wisely and said nothing. A man must find out for himself what it is he wants, she thought, but a woman knows.

One blustery fall evening when cheery flames were licking the big pine logs in the huge open fireplace and a delightful woodsy smell permeated everything, Mrs. Mabry sat rocking and plating rag rugs. She belongs to the old-fashioned rocking chair brigade. Her spouse smoked comfortably and contemplated the motto his wife had graven over the stone mantel—

"Grow old along with me—the best is yet to be."

"Cornelia," he said suddenly, as though the idea in all its originality would never have occurred to anybody else, "Let's move out here for good—sorter pioneer—others will follow."

"What about the house in town?" she stammered, "where you've lived so many years?"

"We can close that up, or rent it, and bring our things out here," he announced airily. "You've brought some of them already, haven't you? That Gerhardt's 'Rift In The Fog' looks well by the chimney—seems to reflect the lake through the opposite window and the old Essex dresser fits that corner perfectly. We'll scatter those Orientals of ours on the floor, bring my books out, and be snugger than bugs all winter."

"Yes," said Cornelia." So nice of you to think of it, dear. We'll add another room for my Chinese bedroom set and a hanging shelf in the east window for my antique glass with that beautiful old desk of Ma-Da's just underneath. Yes, I think we'll be quite comfortable."

Thus Shady Boreen grew. A piece here and a piece there—or rather an idea here and another there. It keeps on growing, not in size, but in individuality and charm.

Its wooden door knocker, a shield with a tiny mallet attached, bears these words—

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Come in and share our cheere."

"Give cheer—that is what a real boreen must do," says Mrs. Mabry. "It doesn't matter that Ma-Da's rugs were made of rags in a coarse Irish weave while mine are wool from Persian looms—that an old well gave water in bucketfuls for her little home in Ireland, while mine in America is furnished with modern plumbing and shiny taps. Ma-Da rode to market on a 'jouncing' cart and I slip over the Lake Shore drive in a high-powered roadster, but the same love was in her heart that is in mine for a Shady Boreen—we have sung with the Irish poet, Yeats—

"'And I shall have some peace there,
for peace comes dropping slow,
Dropping from the veils of morning
to where the cricket sings;
There midnight's all aglimmer and
noon a purple glow,
And evening full of the linnet's
wings.'"

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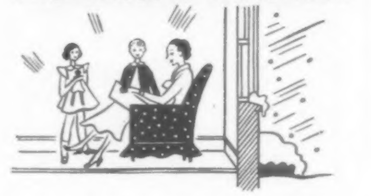

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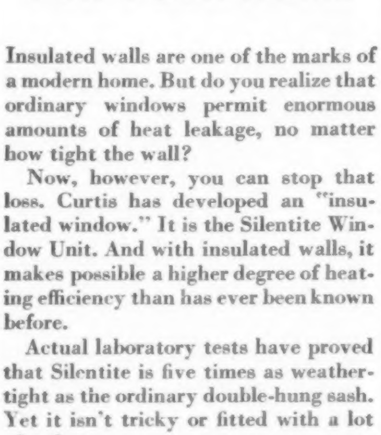

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American Colonial

[*Continued from page 10*]

The family sitting room walls are papered in a design reproduced from an original found in a 1760 Connecticut house. The mantel is typically Northern Colonial. The desk is a small copy of Washington's. There are no draperies, only ruffled curtains and a rococo brass cornice. The burgundy rug, maple floor, and pleasant furniture lend comfort and charm.

The master bedroom was designed for rest and quiet. The wallpaper is a light gray diamond design, the draperies of soft green and rust chintz with a draped white chintz valance edged with Colonial net-tassel fringe. The mantel is designed after one in the Metropolitan. The four-poster bed with dotted swiss canopy and candlewick spread is a copy of Washington's—also the interesting dressing table. A fine blue leather wing chair and a short Hepplewhite sofa in linen depicting scenes from Washington's life form an attractive fireplace group. The brilliant green Bohemian glass vases and the American oil painting lend color to the mantel.

The guest bedroom has mauve and white striped wallpaper and mauve and butter yellow hydrangea chintz drapes—a large mauve, green, and pink hooked rug, and typical mahogany furniture.

McCutcheon's is showing five rooms in which the wall colors are taken from painted interior woodwork and walls of the restored buildings at Williamsburg, Virginia. These colors are significant from two points of view. First because they express the decorative mood of the moment and are excellent examples of the types of colors which are in high fashion this season. Second because the colors have an historical significance and carry with them associations with the amazing restoration of Colonial Williamsburg.

A representative of McCutcheon's visited Williamsburg and was strongly impressed with the fact that the colors which had been restored in the interiors presented an amazing library of interior decorative colors, a number of which have a special significance today. As a whole the colors used in Williamsburg are much stronger, more vital colors than those used at the present time. Many of them are much too harsh for our use where so much color subtlety is desired. But interestingly enough a number of the colors with their inherent vitality express the docorative feeling of 1935 in a very interesting manner.

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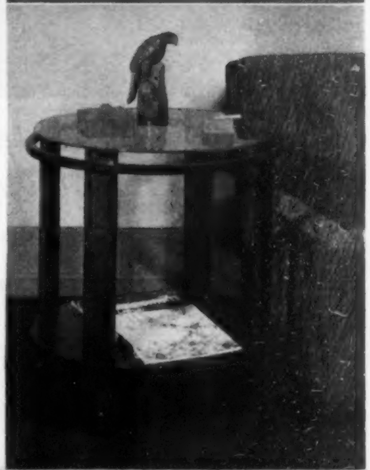

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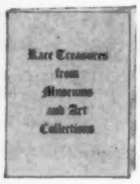

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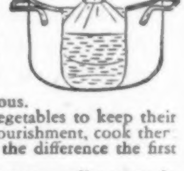
Yes, actually throwing away nourishing juices and valuable mineral salts. You see, these precious food elements have dissolved out of the cauliflower during cooking. And now, when the kettle is drained, down the sink they go! What a pity. For not only are valuable health-building juices lost, but the true flavor of the cauliflower as well.

There is really no excuse for such a waste. There's a way to save the valuable juices. It's by the Patapar method of cooking. Women all over the country are catching on to this new idea.

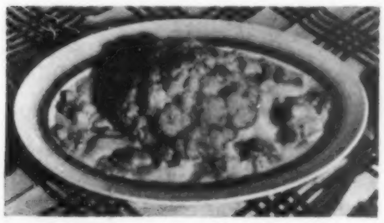
See what happens when you use Patapar



When you cook cauliflower or other vegetables in Patapar, the juices are *sealed in!* There is no waste of important mineral salts. They stay inside the Patapar with the cauliflower and make it richer, more nourishing, and extremely delicious.

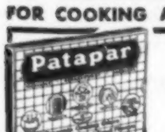
So, if you want your vegetables to keep their real true flavor and full nourishment, cook ther in Patapar. You'll notice the difference the first time you try it.

You can buy Patapar at most quality stores in the 10c or 25c package (Recipes and instructions in each package). Or, if your dealer is sold out, use the coupon below.



Patapar

FOR COOKING AND HOUSEHOLD USE



AH 2

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Enclosed find $______. Please send me immediately_____packages [10c / 25c] of Patapar, including recipes and instructions.

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City______________State________

tives to Williamsburg and a careful selection of the significant colors was made. Arrangements were made to secure the coöperation of Colonial Williamsburg, Inc., in reproducing these colors and they have been authenticated by Mrs. Susan Higginson Nash, the color expert in charge of the color research in Williamsburg, as being the identical colors as used in restored Colonial Williamsburg.

The colors which are used for interior painting in the restored buildings are based mainly on existing precedents found in contemporary buildings of the Tidewater Colonial Virginia. In some cases precedents have been found by removing superimposed coats until the original color has been disclosed; in other cases the original colors have survived intact. The colors most frequently used were green, blue, or blue green in a wide range of tones. A thorough search was made for old newspaper advertisements, paint records in import manifests and invoices of the eighteenth century as well as for the actual colors as found on the walls of contemporary buildings. The inventories of the houses were carefully checked to see if these colors were mentioned. (It was the custom in those days to make a careful inventory of the houses and these inventories have been very helpful to the research workers in establishing the contents of the rooms in many details.) Then Mrs. Nash spent many months traveling all over Tidewater Virginia scraping walls, getting down to the original paint and checking the color found there against the colors mentioned in records. After this she made a careful study of the pigments that were known to exist and the manner of mixing paint in those days and established beyond a shadow of a doubt that the colors reproduced in Williamsburg today are the colors of the period.

McCutcheon's felt the need of developing special fabrics to harmonize with the colors used on the walls of the rooms. A careful search through document fabrics and drawings of fabrics of the 18th century was made, designs selected, and color schemes carefully developed. Then a fine cloth was selected and the best printers used to secure the desired effects.

The fabrics used in the houses at Williamsburg were necessarily imported from England and France because there were not adequate looms in this country, nor were there skilled weavers or printers. They were for the most part either glazed or unglazed chintz, though in a few cases damasks were used. In reproducing as nearly as possible the Williamsburg feeling McCutcheon's went back to original sources for their fabrics, with one exception.

In order to suggest the proper use of these colors in apartments or in homes of the present time it was essential that only truly fine reproductions be permitted. In four of the rooms Virginia Craftsmen furniture has been used altogether. It is significant that Virginia Craftsmen supplied a large number of reproductions to Colonial Williamsburg and worked very carefully with their research organization.

When it is realized that the drapery fabrics and all of the pieces of furniture are in the moderate price range, these rooms take on added significance as examples of what may be done in present-day decorating through the use of intelligent decorative knowledge directed to properly styled merchandise at cost.

W. and J. Sloane's House of Years again reflects a Colonial American type of decoration, and is at once smart and very livable.

All of these model rooms have caught the 18th century American feeling in a convincing way and are definite proof, from the favorable comment they have created, that Colonial is a favorite style in America.

I'LL SAY YOU'RE LUCKY, BOB. YOUR WIFE MAKES THE GRANDEST GINGERBREAD

Men fall for it every time — Old-fashioned

Molasses Gingerbread

Only real plantation molasses gives the taste they praise

Many a wife has won high praise with the simplest dishes, perfectly prepared. For instance, plump pears, deliciously stewed, served with luscious moist gingerbread.

But remember—when *your* gingerbread makes its bid for masculine favor—it's only real plantation molasses that gives that rich old-fashioned taste they praise.

Ginger and spices alone won't do it. To get that fine full-bodied flavor, make your next batch with Brer Rabbit Molasses. It's made from carefully selected grades of freshly crushed Louisiana sugar cane.

Gingerbread makes a satisfying dessert. You'll be proud of yours if you follow the wonderful old recipe below!

. . . And did you ever try molasses in *Baked Beans?* Just add three tablespoons to the can before heating. That's another treat that will bring you praises.

Great-Grandmother's Gingerbread Recipe (Over 100 years old)

Cream together ½ cup of butter and lard mixed, ½ cup sugar. Add one well-beaten egg, 1 cup Brer Rabbit Molasses. Sift together 2½ cups flour, 1½ tsps. soda, 1 tsp. cinnamon, 1 tsp. ginger, ½ tsp. cloves, ½ tsp. salt. Combine with first mixture, adding 1 cup hot water. Beat until smooth. Bake in greased shallow pan 40 to 45 minutes in moderate oven (350° F.). Makes 15 portions.

Brer Rabbit Molasses

BRER RABBIT *Real Plantation Molasses.*

FREE Recipe Book

Penick & Ford, Ltd., Inc. Dept. AH23, New Orleans, La. Please send me free Brer Rabbit booklet with 94 recipes for gingerbread, cookies, muffins, etc.

Name____________________

Street____________________

City State

I build a log cabin

[*Continued from page 29*]

But when it came to underpinnings—which he thought by the name was some sort of infant's lingerie until I explained—he put me right. As I intended the cabin only for warm weather, it didn't seem necessary to go to the expense and trouble of a foundation in which case the logs would, of course, be bolted into the concrete. But I didn't feel that laying a rounded log on top of an irregular shaped bolder was going to make a steady proposition. However, Ole showed me how to cut the logs so as to grip the big boulders that we had selected and set in proper position to carry sill logs and stringers for the floor. Moreover, he pointed out that the stone fireplace was going to do a lot toward locking the building to the ground. It did. So well did it tie it down that the little matter on which friend Ole and I had slipped up—clearing down through the forest floor to hard pan before placing the boulders—caused a bogging down of the corners of the building on that side. The boulders wore away the two inches of top soil while the fireplace, which we had, of course, concreted deep into stability, remained immoveable. It took a lot of jacking up with a log pry four years later to level up those corners. But there has been no bogging down on me since then.

However, Ole was right about the fireplace holding the whole

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Rose Taupe
Cedar Rust
Grey Green
Royal Red
Mulberry
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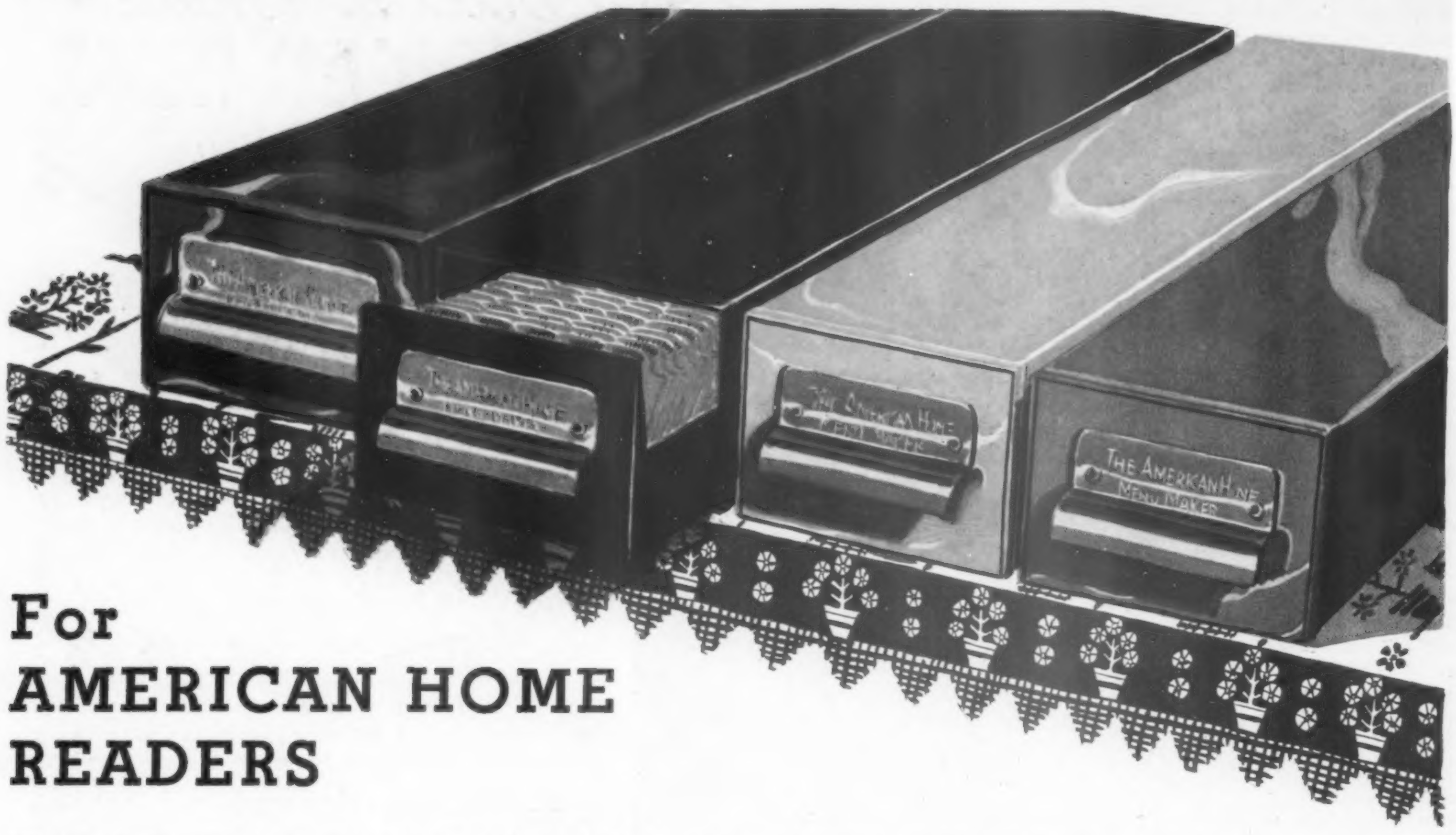

For AMERICAN HOME READERS

When, a little more than a year ago, the Editor of The American Home proposed printing the recipes so that they could be easily filed, she also devised the Menu Maker—an all-steel cabinet in four colors as illustrated which we offer our readers, complete with a card index and a supply of Cellophane envelopes.

The Menu Maker is large enough to hold all your recipes. The Cellophane envelopes permit you to file your recipes with the picture side out and the recipe itself visible on the reverse side, and fit the American Home recipes without extra cutting, allowing of leeway in case you want to replace the recipe. The envelopes are, of course, washable. The index consists of the classification of all foods as well as for each day of the week, and the use of the American Home Menu Maker permits you to plan your meals for a week in advance with all recipes filed for quick reference.

In short, the Menu Maker is a sensible, workable recipe file that only a practical housewife could have designed from actual experience, and in offering it to our readers we believe it to be the first practical recipe idea ever offered by a magazine.

40,000 SATISFIED USERS

40,000 American Home readers have adopted the American Home Menu Maker and are using it to file the recipes which appear monthly in The American Home. We offer you the Menu Maker in your choice of colors, the complete index, and 50 Cellophane envelopes for only $1.00. If you live west of the Mississippi, please add 25c to cover additional postage.

78 Recipes and Envelopes

For new readers and those who have not been filing the American Home recipes, the Editor recently went through all recipes published in The American Home and selected those she thought worthy of a permanent place in our Menu Maker. In addition she has supplied us with personal favorites from many years' culling and sampling.

We now offer the Editor's Favorite Recipes—78 of them—and Cellophane envelopes to hold them, postpaid for only 50¢. If you have the Menu Maker and want these Favorite Recipes, send only 50¢ in stamps, and if you are ordering the Menu Maker, add 50¢ and get the complete service.

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THE AMERICAN HOME, 251 Fourth Ave., New York City
I am enclosing $1.00 for the complete Menu Maker in Blue, Black, Yellow, Green (check color), this to include 50 Cellophane envelopes, indices, etc.

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Add 25¢ if west of the Mississippi, in Canada or U. S. Possessions. AH 2-36 thing in position. One of the smaller cabins on my place up on the North Shore of Superior, for example, is perched on boulders on the edge of a cliff, with the porch overhanging a gorge. It looks as if it would blow away in a high wind until you stop to consider the ten tons of masonry in the fireplace that make it actually a part of the cliff itself.

When we started to lay the logs I had another wrestle with Ole's ideas of how it had always been done. I didn't know a thing about log fitting and he didn't know a thing about cabinet fitting. I objected to laying up the logs with spaces between wide enough to throw a cat through, and he thought I was out of my mind because I preferred the random-length axe-cut ends to a nice job of sawing straight down making all the corners "smoot' and even." However we ran out of vocabulary after a while and the upshot of it was that we compromised and developed a corner lock and lengthwise cupping that I have used in the finest log cabins with success ever since.

Then when it came to considering doors and windows, the old settler and I did not see eye to eye. The old way was the best and "dem noo city fallers" didn't know it all. The good old way was to build the cabin up like a box and, before you put the roof on and shut yourself either inside or out, look the building over and decide where you wanted the door—also if and where you needed windows. I have watched the process. Your settler wanders around with a piece of logger's chalk in his hand and muses in his up and down rhythmic voice:

"Vall, dere shud be a dure hyar" and "Vall, I tank I vant a vindoo hyar"—and he marks out the oblong for each with his chalk. Then he takes his saw and cuts it out. I had to admit that it gave an original effect and that it has been in use for long enough not to need any "city faller's" fool notions. I knew, too, the custom of making the door low enough so that you had to duck to get in. There were plenty of trappers' shacks of logs up along the Boundary with doors three and a half feet high and no windows. I used a little diplomacy—though it's not my longest and strongest suit—and suggested that we ought to conserve timber. Moreover, I pointed out that I had been forehanded enough to indicate on my plans where I felt that doors and windows would do most good. Ole said I would be sorry if I put in all those openings and, as I write now at thirty-two degrees below zero, I see that there was common sense in his argument.

But anyhow we used my method of installing the openings. We used the shorter logs but let them barge over into the opening where the windows and doors were to be. Then we nailed on a board for a straight edge at the exact line of the opening and sawed it down ready for the frame.

Another thing that I learned from Ole about log cabins was the way to build the gable end. I had wondered often what to do about it after you got up over the plate logs. Ole went ahead with the gable and laid up the logs just as we had been doing—spiking them together, with braces to hold them in place, until we could get the purlins and ridge of the roof in. Then he drew a line down with his chalk to mark the roof angle from peak to plate log and with the adze hewed to this line. Then the ridge—our straightest and strongest and best looking stick—and the purlins parallel to it, were set into this gable end; hollowed into it, in fact. Ole felt I was overlooking a bet in not having "tew-buh-fors" instead of small trees about a third of the size of the wall logs, for my rafters, when I could just as easily have ordered them along with the floor and roof lumber.

I had to admit to Ole that I had never built a fireplace before, though I had designed plenty of them well enough for a clever mason to carry out in further detail. But building one was different—especially building one in the woods where conditions are more difficult than those in town. It suited Ole all right because he said all fireplaces smoked, but I knew better. I had put the damper too low down, too near the top of the opening, so that the smoke had no chance to curl over against the front wall after it had hit the angle of the drawn-in rear wall. Instead, it puffed right out into the room on a windy day. I corrected it with a copper hood that a lot of people admire. I don't because I know that it is there to cover up a mistake. But I've never built a fireplace since that smoked. Then another bad break was that I made the flue too small. Under city conditions it might have been large enough but it is a lot better to have your flue too large than too small in a cabin, I've discovered. You can shut it down with the damper—but if it is too small or your chimney is not high enough, it's your hard luck.

Ole showed me several tricks about tying the logs into the fireplace. That is, letting them extend right into the masonry, building the fireplace as the logs go up. Then I brought to life for him an old country idea that he hadn't seen tried over here—building the opening of the fireplace up from the floor a foot or more, throwing the heat further out into the room. Besides, it makes it a lot easier to grill our steaks without breaking our backs.

The way to hollow the rafters into the plate logs was one Ole put

They wanted this
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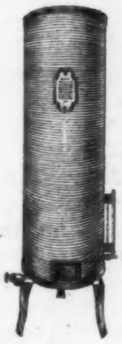

In response to wide-spread demand for quality equipment, leading manufacturers of range boilers and of automatic water heaters are using Everdur Metal for non-rust tanks.

EVERYBODY wants clean hot water and plenty of it. Nobody wants rusty hot water. In only one way can you have the satisfaction of hot water without the annoyance and expense of rust . . . and that is with a tank made of metal that *cannot* rust.

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Proved by comparative tests to be half again as absorbent as the ordinary all-linen dish towel.

Ask for the 4 for $1 size at leading department stores. If your store does not yet have DRY-ME-DRY send $1 and we will send you 4 beauties in attractive colors. This mail order offer is limited; good only until March 30th. Wellington Sears Co., 63 Worth Street, New York, N. Y.

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Dish Towel

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I enclose $1 for which please send me, postpaid, 4 DRY-ME-DRY dish towels.

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over on me and I showed him a trick or two about letting the roofing get its stretch in the sun before being cemented and nailed down to the roof boards. He knew nothing about the swinging casement windows that I insisted upon and I didn't know how to go about making a nail-studded plank door that wouldn't warp. So together we made a good "dure and vindow" team.

My insistence on a skylight, however, nearly lost me my settler as a friend. He felt qualms about tying up with a madman. Having a good roof and then leaving a hole in it to "lat dem vindow oop 'n' doon" was nothing short of insane. "Dem rain vould coom vhoopin' in"—for it would be impossible to make the skylight weather-tight. Cabins were meant to be dark and smoky. But he changed his mind after he saw it work, letting in plenty of light but no rain and clearing the air of smoke. Now he thinks it was his idea originally and puts skylights in all of the cabins he helps to build. "It mek dem lifely," he points out.

He was a whiz on bunks—after I had persuaded him that they should be made long enough so that your knees wouldn't crowd your chin. In fact, having tried to sleep in other he-male cabins I made up my mind that I would have comfortable beds. So I bought the best springs I could find and had Ole build bunks around them while I figured out fastenings for our removable shutters of boards that would let me zip them on when I left and off when I came back without loss of time. Together we hewed out a table and benches right there on the job and with a couple of stools we were about finished.

Since then I have designed and built a lot of log homes and camps of varying degrees of sophistication. But that first one, in which I still spend as much time as I can sneak away, taught me nearly all the right essentials of a he-male comfortable log cabin.

Lore and legend of spice

[*Continued from page 42*]

GARLIC is a spice in the strict meaning of the word. The garlic plant has been cultivated for so long that its true origin has never been determined. Legend says that it grew wild on the steppes of Siberia and was there cultivated for the first time by some thoughtless tribe of Nomads. Garlic was abundantly consumed by the early Greeks and Romans and the habit has stayed with their descendants. Modern science has found garlic to contain vitamins B, C, and D but as yet has been unable to find a deodorizing method for it. Used in small quantities it is undoubtedly an addition to many dishes, but be careful! Like dynamite, it is very potent stuff.

MUSTARD, like pepper, is an ancient spice. It is mentioned in the Bible as an illustration of something quite small which contains tremendous possibilities. We find it used later by Hippocrates in the compounding of his medicines under the name of vanuit. It was highly esteemed by the Romans who believed it to be an antidote for scorpion bites. As no one ever seemed to survive a scorpion bite long enough for the remedy to be applied, I am unable to say whether or not it works.

FENNEL is an almost forgotten but very interesting spice. Hardly ever used in this country, in France it is sometimes served as a soup or as we would serve spinach. Having tasted this dish my only comment may be put in the form of Black Jim's doleful query—"Is French people?" In America, our stern and rockbound forefathers, who were not without their humorous moments, used fennel to relieve the tedium of an overlong sermon. They crunched the hulls between their teeth and called it "meetin' seed." As late as 1855 we find milady, decked in all her godey book finery, tripping to the apothecary and demanding a strong oil of fennel with which to perfume her dainty person. Fennel has dropped out of general use and I think it unnecessary to revive it.

ANGELICA, CALAMUS, ORRIS ROOT, AND HORSERADISH are all true spices. With the exception of horseradish they are no longer used as condiments being, in the main, too starchy.

Coriander ranks with pepper and mustard as one of the oldest spices. The name is derived from the Greek, coris—the name of a bug which had a peculiar odor. Coriander is said to be the manna of the old testament and from its appearance this might very easily be believed. It is still used extensively as a spice and sometimes as a vegetable, its leaves being eaten in India. Closely related to coriander we find both dill and cummin. These were well known to the Ancients and occurred generally as weeds in cereal crops. They are used mainly as ingredients in curry powders and for pickles. Fresh dill, if you can get it, is very good sprinkled in the Russian fashion on hot boiled potatoes or salads.

A GOOD SPICE BOUQUET. Take ½ oz. powdered cloves, 2 oz. powdered nutmeg, ½ oz. sweet basil, ½ oz. white pepper, 2 oz. cinnamon, ½ oz. dried bay leaf, ½ oz. powdered thyme, and pound

George Washington's
Favorite
Gingerbread
DROMEDARY
Ginger
bread
Mix
Just add water
GEORGE WASHINGTON'S MOTHER'S PRIVATE RECIPE

made from his own mother's private recipe

By special permission of the Washington-Lewis Chapter, Daughters of the American Revolution, Dromedary Gingerbread Mix is based on the 200-year-old private recipe of the Washington family. It is no trouble at all to make. Just add water and bake. We guarantee the most delicious gingerbread you ever tasted—or money back. So try a package. Give your family a treat they will long remember. The Hills Bros. Co., 110 Washington St., New York City, U. S. A.

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To Market

When "Kamaainas" (Hawaiian word for those born in the Islands) buy food, they go to market and find fresh breadfruit, mangoes, many other tropical delights. But when they want pineapple juice, they call their grocer, as you would on the mainland. And they ask for DOLE Hawaiian Pineapple Juice. They know that the finest pineapples aren't found in markets. These *selected* pineapples go from DOLE plantations to DOLE vacuum-sealed cans!

That's why we suggest that you—on the mainland—will want to follow the Kamaainas' example. For economy, for unsweetened purity, call your local grocer, and ask always for DOLE.

Hawaiian Pineapple Company, Limited, Honolulu, T. H., U. S. A. Sales Offices: 215 Market Street, San Francisco, California.

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No, you never saw an advertisement like this but every day germ-laden dust cloths are losing their jobs to KVP DUSTING PAPER. It is soft, sanitary and saves time as it dusts, cleans and polishes in one operation. Order it from your department or specialty store. For FREE SAMPLE, write Dept. HA.

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them together. Pass through a fine strainer in order to remove any large particles and keep in a tightly covered container in order to preserve the flavor and perfume. You will find that a pinch added to any dish will give it that extra something sought after by all good cooks.

Herbs

Now that a few of the spices have had their stories told let's say a few things about the herb family in which many of the spices are oftentimes included. Almost all the herbs have interesting legends connected with them and are dedicated for some unknown reason to the planets or gods.

SAGE, one of the commonest herbs, has always had a great reputation as a medicine and its name came originally from the Latin—salvo, to save or heal. It is the plant governed by Mars.

MAJORAM is a native of Greece and its name derives from the old Greek word origanum—"joy of the mountains!" It is pleasantly aromatic and is closely related to the mint family. Old books show it to have been used for a wide variety of things, including liniment, toothache, nervousness, and baldness.

PARSLEY is governed by Venus. Now among the most common of herbs, it was once used in wreaths to crown the victors of the Nimean games. Parsley was connected with witchcraft throughout the ages and was frequently found strewn on newly made graves to quiet uneasy souls. Not a very pleasant thought—is it?

SAVORY belongs to the satyrs. It was introduced into Britain by the Romans and was long used as a cure for colic.

THYME was used by the Romans as an incense and is a member of the mint family. Old folk tales say that thyme was used to make the bed in the stable at Bethlehem and because of this it is blessed and has many magic properties.

CARAWAY is an eastern herb, its name coming from the Arabic, *karawayie*. Try mixing a bit of sugar with powdered caraway and sprinkling it on buttered bread. As an accompaniment to gorgonzola cheese it has no equal.

ANISE was used by the ancients to promote appetite. Suspended above the bed it was believed to ward off bad dreams and held in the hand it cured epileptic seizures. Have you ever seen star anise? It is the French *badiane* and resembles true anise in both odor and

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Grated rind of 1 lemon or
¼ teaspoon lemon extract
2 eggs
2 tablespoons granulated sugar
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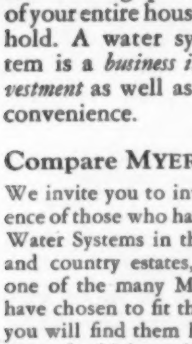

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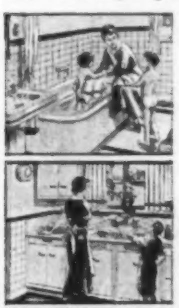

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flavor. This spice is in the form of a five-pointed star about ½ to 1 inch in diameter and because of its unusual shape could be used very effectively in food decoration.

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You should find it interesting to experiment with your favorite dishes by adding various spices to them and seeing what happens but until you get around to it why not try a few of my spice favorites?

Settlers' cabin

[*Continued from page* 27]

considerations of water supply, drainage, and exposures to sunshine and winds.

In the same way, our second classification, which we termed historical, gave us many of the reasons for the fascination of the surrounding country. We had long been familiar with the charm of this partially tamed region, thinking it ideal for camp life. Now we suddenly realized the implications which it conveyed of frontier existence. The rugged mountains, the thick woods verging into quiet intervales, the widely separated farms, all suggested pioneer life. There has actually been little change since the section was first settled. The houses, largely untouched by modern improvements, are often occupied by descendants of the original builders, people whose ingrained passion for hunting, fishing, and out-of-doors activity has come down to them from the vital necessities of every-day living one hundred and fifty years ago. Even our island, never before inhabited, suggested with its great pines and tangled undergrowth, the forest primeval. Thus we began to see that our cabin must take on something of the rugged simplicity, something of the flavor of earlier days.

This thought promptly brought forth the suggestion of a log cabin, a suggestion even more promptly voted down, for it was our firm determination to have a cabin whose subtle distinction would grow out of the fact that it was different from the many we had seen and read about. This fixed resolution, now that we had estimated the realities of our site, forced us to a discussion of the purposes of the life we proposed to lead in this dwelling about to be. It was easy enough to state that we desired neither logs, stone fireplaces, electric motors, nor flower boxes but our reasons therefore took some time to define. It gradually became clear, however, that in the informal outdoor life we enjoy in the summer, all superfluous, care-creating things must be eliminated. Our home must be so planned that it would be easy to keep house in, easy to open to sunshine and breezes, yet quickly made snug in bad weather and have a minimum of mechanical gadgets to keep in order. All these things seemed vital in planning a cabin which must be as economical as possible in space and in cost for a family of three who, paradoxically, did not want to feel crowded and who did want the opportunity of a hospitable welcome for their many friends.

It was at this point in the discussion of our purposes in relation to our location that we began to evolve the idea which was to dominate the design of the cabin and give it unity. It was an idea which ultimately took such hold on our imaginations that we allowed it to control our treatment of the island and its approaches. This idea lay in the decision to blend the old and the new, and to build a home which was essentially a cabin planned for modern needs, of modern materials, yet taking for its motif, its theme song, the thought of the way an early settler might have done it. This conception led to the creation of a design strongly suggestive of an early farmhouse—small, compact, low to the ground—which in plan and detail brought into reality those prime essentials useful to our simple camp life. Each difficulty was met and decided in the straightforward way we thought an old settler would have done it and each modern touch was treated naturally as something which might have crept into the original structure with the passing of the years. Thus it was, by thinking things through, by contriving and adapting in conformity with a coherent idea, that we finally arrived at a point where we had on paper and ready for the builder something suitable to the site, in good taste, yet useful, which was to become known as Settlers' Cabin.

Indeed, as our forest home took shape and form, this name was scarcely of our own choosing. It was, rather, the obvious summary of an atmosphere, the complete expression in two words of all that we had done. In fact, it became our belief that the name of Settlers' Cabin would be the only explanation needed by a visitor to grasp the meaning of the cabin and its surroundings. That such a belief had much justification is sustained by the fact that in the nearly two years since the cabin was completed, the majority of our friends accept it as something which just grew there years ago and seem unaware of the thought which preceded and guarded its erection.

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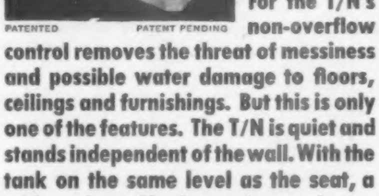

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think, engendered from the moment one motors down the main road and comes to an opening in an old stone wall. This opening is in no sense a gateway but merely the entrance to what seems to be an ancient wood road down which one drives over a carpet of pine needles to a clearing an eighth of a mile away. Here the visitor leaves his motor and proceeds along a short forest trail to a narrow foot bridge, weathered a silver gray. Crossing this bridge and thus gaining access to the island, one finds another trail threading its way between pines and birches. This trail wanders the length of the island until, by following it, one comes to the cabin itself, snuggling low beneath the great trees; quiet and peaceful in sunshine and shadow with the waters of the lake sparkling through countless vistas in the low undergrowth.

Then, as one's attention becomes more completely focussed on the cabin, there arises the feeling that it has stood there a long, long time. Its low, rugged lines hint of the rambling pioneer dwelling. Its coloring, following that of Nature, is soft and blends in completely with the surroundings. The walls and trim are stained bark gray, while the roof and shutters are painted the subdued red brown of the pine needles which have blown to the ground near by. The deep grooves between each board of the novelty siding somehow suggest old clapboards. The galvanized iron double drain roofing, so necessary a protection against sparks and the weight of winter snows, seems very natural. Even the concrete chimney, properly roughed with wet bricks before it was completely hard, reminds one of the plaster covered chimneys still to be seen in some very old houses. In fact, the careful selection and treatment of these modern materials seems almost to have enhanced the sense of timeless growth in this weathered cabin in the woods.

Similarly, the interior of the cabin gives forth that sense of plain, unhurried living so associated with the habitations of our forebears. The big living room with its seventeenth century fireplace is reminiscent of the large kitchens of an earlier day, rooms in which the business of living largely took place. The V-groove sheathing, laid vertically on the walls in random widths, and the bare pine floors also contribute to this influence, as do the second-hand farmhouse furnishings, the hinges and andirons made by the local blacksmith, the old gun and the aged map on the wall. Even a casual glance reveals many small ways by which this illusion has been increased. Wherever possible hand whittled wooden buttons and pegs are used to hold doors and windows in place, the few modern pieces of furniture have been

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stained antique maple, the blue willow ware on the kitchen shelf is an inexpensive reproduction of an old pattern. So, as one goes from room to room, noting the sparsity of furnishings, the gray stained walls and ceilings, the bright squash colored kitchen, the old-fashioned blue of the modern bathroom, there is little that is false to the notion of what an old settler might have done.

But, to borrow a phrase from our country neighbors, a "noticin' person" will see a number of features of plan and design which achieve those purposes of economy and ease of living which we had in mind. For instance, despite its sprawling appearance, the plan is very compact. The living room, kitchen, and bath are built around the chimney, thus saving in construction and plumbing costs. In the same way, instead of spending money on porches, the living room and two of the bedrooms are so designed that virtually one wall of each room is filled with large sliding windows hung on weights and dropping into slots especially built for them. Consequently each room is in effect a porch in fair weather. Again, the kitchen is very accessible to the living room but quite separate from the bedrooms, the latter having been placed in what amounts to two units. The guest bedroom is in a small wing at one end of the main portion of the house, while the family bedrooms with bath are in another wing at the opposite end of the house.

Also from the standpoint of care the house is an easy one to manage. There are no motors to get out of order, illumination being provided by lamps and candles, while water is pumped by hand from the well to a tank in the attic, a job surprisingly easy. Then, too, there are no rugs to pick up dirt and the whole place can be brushed out in ten or twelve minutes. There are no pictures or bric-a-brac to care for. The entrance doorways are sufficiently wide to allow passageway for our boat and canoes which are stored in the living room during the winter. There is a metal-lined box for winter storage of blankets and linen and there is plenty of closet space for orderly daily living. In such ways, by discarding the superfluous comforts and retaining only the essential ones, we have greatly reduced the burden of household chores.

Of course, this comfortable life in a harmonious environment was not accomplished without exercising the negative as well as the positive virtues. We had to learn to say *no*. There were many times during those busy months of planning and building when it was necessary to prevent unsuitable interpretations of the controlling motif. Indeed, if Settlers' Cabin is now free from many of the errors of impulse and emotion which so often mar a vacation retreat, it is because we took the pains to develop a definite, clear-cut understanding of what we intended to do. We did not add this or that feature to the cabin because we thought it charming, amusing, or quaint of itself but because it fitted into our well-reasoned scheme. Such exact knowledge of the limitations of our plan made it possible for us to reject politely many kindly but inappropriate suggestions. Since we knew why we were not placing either a Japanese tea house or a Swiss chalet against an unreceptive New Hampshire background, it became easier to decline offers of Italian pottery, a stained glass window, and other incongruities which were very generously urged upon us. By the same reasoning, our hasty enthusiasm for the old and the rustic was properly checked and we were spared the disastrous results of the magpie instinct latent in us all. By stern adherence to our preordained scheme we avoided the inclusion of old mill stones, plush sofas, old barn doors or any other bits of wreckage lying loose in the fields. Thus we were saved from perpetrating another of those too common effronteries to a gracious landscape for which there is no other name than the Scavenger's Pride.

And now, in conclusion, it should be explained that when we started to build the cabin we had a relatively modest sum which we could afford to spend and that we built the cabin within that figure. It was our theory that it cost no more to build something charming and architecturally satisfactory than it did to build a sort of hit or miss botch job. We found this to be true, for we know that our cabin cost no more than others in the neighborhood of similar size and type. It is not a question of using more expensive materials or more elaborate plans but of sizing up the situation in advance, of understanding the requirements of good taste and good usage and proceeding on a basic motif.

Old Norwegian farmhouses

[*Continued from page 25*]

ordinary life. In the kitchen the floor used to have a cellar flap with a narrow ladder leading down to a dark cellar beneath.

At last must be mentioned a special type of old Norwegian store-house—the so-called *stabbur*—raised upon posts to protect the supplies from rats, mice, and the like. They are still in use on the farms—there being sometimes five or six on each farm. They are mostly two-storied and nicely decorated with carving, painting, and large, artistically worked locks and

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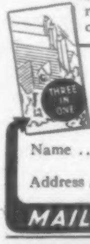

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keys. Often they have outside galleries upstairs, and sometimes horns of reindeer or skulls of bears are hanging above the front door, where the date of the building is also to be seen. The most peculiar and picturesque *stabburs* are to be found in Gudbrandsdal, Hallingdal, and Setesdal.

At the bottom of the house the farmer has all sorts of food supplies, and upstairs is a sort of treasury, with beautifully carved and painted chests full of all sorts of marriage outfits, the bridal cornet of silver and other silver works, the national dresses, etc. On the walls and from the ceiling hang lots of beautiful home-made textile fabrics for beds, walls, and floors, and on tables are lying nicely decorated household furniture for festival occasions. In one of the rooms upstairs there used to be a bed for guests in summertime. And here the guest is supposed to admire the prosperity of the house. When building country houses for townspeople, our modern architects very often put up such a *stabbur* in order to improve the picturesque effect of the summer home.

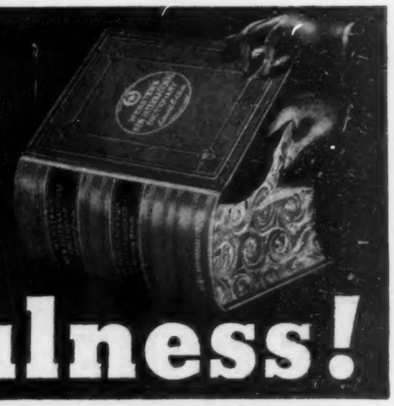
In later years the state and private people have tried to gather and preserve the old things and buildings still left, and a great many of them are now brought together in big areas in different parts of the country. The biggest and most noted of these museums are The National Museum of Bygdog, in Oslo, and The Collections of Mr. Sandvig at Lillehammer. Every year thousands of tourists with great interest are studying these reproductions of old Norwegian peasant's farms, and a great many architects are finding ideas for their camps here.

A cabin in the west

[*Continued from page 26*]

Water was brought from a suburban main one half mile away, and a septic tank takes care of the waste.

In furnishing the house, an effort was made to select simple material in keeping with the cabin and its surroundings. For that reason as well as for reasons of economy, all of the standing furniture, except some hickory split bottom chairs, are of native maple made locally on "cottage furniture" lines. In the living room rag rugs, made up in a medley of colors, are also a local product. The hangings are of heavy cotton plaid homespun, with yellows, greens, and reds predominating. Lined and hung on wrought iron curtain rods, they may be drawn across the windows to serve the purpose of shades. The glass curtains here and throughout the house are of theatrical gauze, in natural color, to harmonize with the paneling.



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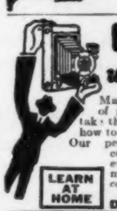

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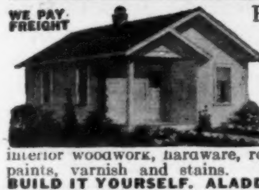

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The two downstairs bedrooms, one a yellow room and the other a green, get their coloring from the small pattern calico used in the draw curtains at the windows and in the ruffled and corded bedspreads. Matching solid color is used for the linings of the curtains and bedspreads and in the cording of the latter. Harmonizing lamps and neutral tone rag rugs complete the furnishings.

Of course there are many ways of putting a log house together. In building this cabin, native fir logs, found on the place, were laid on a rubble stone foundation. The ends are notched and the lower side of each log is channeled and grooved so as to fit snugly and smoothly on the log beneath. Chinking is not used and tightness is obtained by good joiner work plus calking between the logs with oakum. Incidentally the oakum serves the added purpose of discouraging the entry of the bugs of all kinds that inhabit the woods.

This type of construction proved to be slow and hence costly. Consequently when the log garage was built near the dwelling, a simpler plan was followed. Here the fir logs were notched and fitted at the ends so as to rest as close together as possible. Before being placed in position a deep score was cut in the top and bottom of each log to control checking. When the walls were up the chinking was applied, a mixture of hard wall plaster, sand, and cement. It sets to a rock-like hardness and gives firmness and security to the building. In both buildings, long iron drift pins bind each adjoining log together. The finished garage with the sharp lines of white chinking between the logs gives so pleasing an effect, equally as satisfactory as that of the house, that the type of construction used in the garage is preferred in view of its lower cost.

The roofs are covered with cedar shakes thirty inches long and five to eight inches in width. These hand-made shingles are nailed to two by fours, which rest on a composition roofing paper laid on ship-lap, which in turn is nailed to the log rafters. The eaves are very wide, to shelter the walls from all but hard, driving rains.

It will be noted that all logs used have been peeled. This was done for effect and equally as much as a precaution against borers and other small agents of destruction that nest under old bark. As a further safeguard against damage from this source, a mixture of paradiclora benzine and kerosene was applied with a spray gun. Two coats of boiled linseed oil and one coat of spar varnish were then given as a protection.

With the cabin thus built and equipped, landscaping efforts have been directed towards preserving the natural beauty of the setting in the woods.

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Roses in the South

ED. FIELD

POPULAR fallacies concerning the difficulties and expense encountered in growing Roses have robbed the Southland of much glory that should be hers through more extensive cultivation of this flower.

In those parts of the South where zero weather is unknown, it is natural for a Rose to grow and flaunt its beauty for all those who will stop and admire.

One of the greatest barriers to rose culture in Dixie has arisen from the fact that few garden books are written by Southerners for the South. The most available flower guides tend to be too technical and too weighty for the person who merely wants to grow roses for cutting, and in most cases cultural advice is based on conditions not found in the true South and treats with difficulties and expense rarely encountered in those sections that enjoy ideal rose climate.

The true state of affairs in the South is that, given a good start, several varieties of roses will flourish and produce truly gorgeous blooms despite semi-neglect and ignorance on the finer points of culture.

For fifty cents and a little time, anybody in the South can have roses from April until October. A Radiance bush and a dime's worth of stable manure will turn the trick. A sturdy Radiance bush, planted with common sense, will hold its own with weeds and grass and survive long arid spells without even a drink of water and burst indomitably into bloom when the weather man finally relents and sends a good shower.

The tedious processes of spraying, dusting, and pruning are not absolutely vital to production of blooms by a Radiant bush. Of course, some of the blossoms are lost to black spot and insects, but even hit or miss care will assure at least a vase full of blossoms at regular intervals throughout the growing season. It must be understood, however, that the person who elects to grow roses without reasonable care must expect to renew the investment every three years or so, for the arduous battle of existence without help quickly drains the vitality of the bush.

The first step in the production of roses is the choice of the place of planting. Any piece of ground that is well drained can be made to produce roses, for avoidance of "wet feet" is the chief difficulty to be encountered. Roses prefer clay soil that retains moisture without becoming soggy. Where the soil is sandy, correct conditions may be obtained by digging a hole two feet across and three deep, filling it with two parts clay and one part

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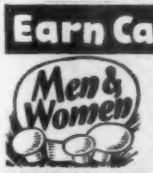

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well-rotted stable manure. In the event of heavy clay soil, the procedure should be reversed with a lighter soil placed over six inches of pea-size cinders to provide drainage. More elaborate beds are necessary for low, soggy areas. Here it is necessary to remove the soil to some depth, laying a bed of cinders for drainage with an outlet vent if possible. The soil to be placed over the cinders does not necessarily have to be rich, it can be made so by the liberal use of stable manure.

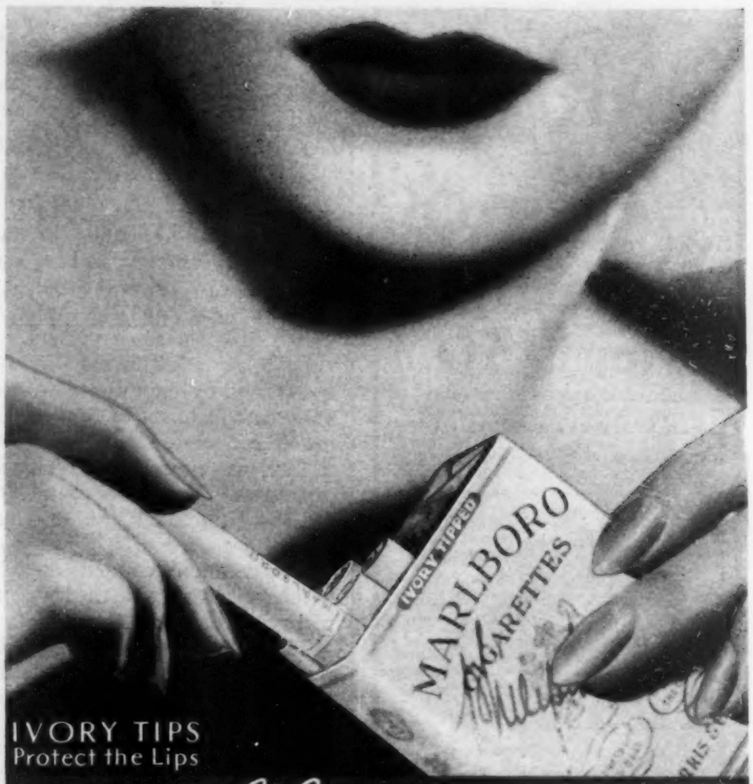
The beginner had best consult the nearest neighbor who had enjoyed success with roses before planting, for conditions are never alike at any two points far removed. The confirmed rose-grower is always willing to offer advice and sometimes is eager to furnish a start for the beginner.

Actual planting is very simple. The hole should be half filled with the soil mixture to be used and water poured in. When the dirt settles the rose should be adjusted in the hole, with the roots spread, so that the bud is just below the level of the ground. Dirt is then placed about the roots and settled with water until firmly fixed. Pressure is necessary to assure elimination of air pockets. Dry earth should be dusted over the wet soil to prevent cracking.

Roses may be planted at almost any time in the South, but the period between November first and April first offers the best results. The plants need no protection from Jack Frost in the true South if drainage is sufficient to keep water from standing around the roots, and the ground is always tillable except after heavy rainfall. Transplanting in mid-summer is possible during a lull between periods of excessive heat if shade and liberal moisture are provided.

Choice of varieties offers no difficulty. For the beginner who wants rose flowers without too much trouble, the Radiances and the so-called locally White American Beauty offer foolproof plants that will provide red pink, shell pink, and white blooms in profusion. [The real name of the fine white rose is Frau Karl Druschki, but down South only professional florists call it that way.] These roses bloom all summer long in the South, although the White American Beauty is known to most rosarians as a Hybrid Perpetual that blooms profusely in the spring and again lightly in the fall. In the South this rose blooms profusely on short stems in the spring, continues all summer, and then after a brief pause, bursts into its true glory in the fall, sometimes on stems that reach six feet in length. Kaiserin Augusta Viktoria, white; Sunburst and Lady Hillingdon, yellow; Etoile de Holland and E. G. Hill, red; and Luxembourg,

[Please turn to page 80]



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Garden facts and fancies

Leonard Barron

CLIMATE and weather are two uncertain factors that are likely to appease or worry the gardener without apparent rhyme or reason. Two or three winters ago the Northern Atlantic region was devastated by unprecedented cold and the toll taken of ornamental plants in many gardens, almost all in fact, was beyond the experience and outside the memory of the very oldest inhabitant. Plants that had gained a record of hardiness for well over a hundred years gave lie to the record and gave the gardener plenty to talk about.

This current season, up to the time of writing in December, the East has been marked by extraordinary mildness of weather and tender plants kept blooming and growing almost up to Thanksgiving Day. Perhaps another record in the other extreme! Simultaneously, the Pacific Coast was experiencing unprecedented cold and in that region of "the perfect climate for the gardener" startling things happened: Chrysanthemums this fall were killed before they could open a bloom; grapes were frozen on the vines, and even the apples on the trees suffered alike.

Fall and early winter is a variable quantity with the gardener everywhere. These very vagaries of climate are, after all, the great allure and incentive of interest for the observing gardener who is ever the living embodiment of constant aspiring hope. The thing that happened last year is in fact not likely to happen again next year, and maybe not again in your lifetime; which, after all, is really encouraging and East or West, North or South, the gardener will continue to set out the plants of his choice and sow the seeds of his fancy, bidding defiance to dramatic challenges of weather and climate with the very well founded belief that ninety-nine per cent of his chances will win.

Pruning grapes for fruit

Pruning is just a means to an end. With a grapevine the end is getting grapes; therefore, the pruning must be done accordingly with that objective, unless you want the shade only. Pruning can be done any time between the fall of the leaf and the swelling of the buds in spring, provided always, that it isn't actually freezing at the time.

Remember these points—the grapes are borne on the canes that were grown the previous year. "The fruit is borne near the base of the shoots of the current season and the shoots are borne on the wood of the previous year's growth." That is how Professor Gladwin of the New York State Experiment Station expresses it.

A thrifty Concord grapevine should yield about fifteen pounds of grapes. Prune so as to have a sufficient number of branches to carry that yield. Each shoot will bear two or three bunches, weighing from a quarter to a half pound; ergo, fifteen to thirty shoots of last year's growth must be left and everything else pruned away. It is really quite simple.

All said and done, the grape is one of the best standbys for the home garden. It gives generous shade over trellises, it gives abundant fruit, and will grow almost anywhere. Remember also, that new grapes can be planted in the spring; but, if you do plant, get some of the newer, better varieties.

Air conditioning for house plants

The solution to the ailing house plant problem lies in the five and ten cent store in the shape of a little rubber ball with a spray nozzle on it. By spraying their tops every day—though not when the sun is on them or you burn the leaves—you create the much loved moist atmosphere of grandmother's kitchen in which all plants used to do so well!

This may not sound practical where floors and window sills will be ruined by water, and it is just one large nuisance to carry them to the bathroom for their shower. But we have the answer to everything! Get some flat tin baking dishes, paint them to match your woodwork and fill them with pebbles. Keep water in the dishes, and set the pots on the pebbles. Then you may spray their tops and all will be well. Besides this asset a perpetual evaporation will take place around the plants day and night which will create a great happiness among them! This system of moisture will prove quite the cure all to all ailing plants, and will be a positive inspiration to healthy ones. No telling what they will do in gratitude. And incidentally the family will benefit by the added moisture in the air too!

A little indoor forcing

Next warm day when you feel athletic go out into the garden with a shovel or an edger and see if you can pry up a little clump of Lily-of-the-Valley roots. Also if you can locate your Bleedingheart plant cut off a piece of that too. Pot these and keep them in a sunny window. Soon you'll have the scent

Beautiful Korean CHRYSANTHEMUMS from Seed

EASY to grow—sown in spring they'll bloom this fall! . . . That's the unique, fascinating story of these beautiful, hardy Korean Hybrid Chrysanthemum. Every gardening fan will enjoy growing them. Magnificent colors. Compact bushes, virtually covered with flowers. Showy; unexcelled for cutting. Earliest blooming—the first Chrysanthemums of the season. Order now. Pkt. 50c; special pkt. $1.50.

Other Outstanding New Flowers

MARIGOLD, Mexican Orange — Sturdy plants, 3 ft. tall, covered with large, graceful, double brilliant-orange blooms. Pkt. 20c; special pkt. 60c; ¼ oz. $1.00.

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ANNUAL PHLOX, Gigantes Art Shades—Magnificent, giant flowers; salmon, apple-blossom, soft rose, light violet and many other lovely art shades. Pkt. 25c; special pkt. 75c.

Send for Dreer's 1936 Garden Book—Free

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302 Dreer Bldg., Phila., Pa.

WATERLILIES from THREE SPRINGS

Fragrance
Color
Romance

Wouldn't you like to have a pool of lovely Waterlilies this year?

Wouldn't you like to enjoy their exquisite colors and delicate fragrance all summer?

You can have them—all you need is a pool of water—or a tub—and a sunny place in the garden or porch, and the strong, robust tubers that come from our pools.

Let us help you; let us tell you about the new pink waterlily; how to prepare a tub or pool, and how to plant the tubers. All this is told in our **Catalog,** which has many Waterlily pictures in natural colors; Fancy Fish are also shown and described. We send the **Catalog free on request** to points east of the Rocky Mtns. (west of Rockies add 15 cts. Canada 20 cts.).

THREE SPRINGS FISHERIES
625 N. Main Road, Lilypons, Maryland

Notes on Plants for 1936

Plant Wayside's new Gladioli, here and there in the hardy border and among regular garden flowers. Evelyn Sangster did it last year. Effect was delightful.

Jack's friend Bob Johnson says Wayside have a fine selection of kitchen herbs. Look them up in catalog and start a herb garden plot. Don't forget that new mint!

Get six plants Wayside new chamois yellow Gaillardia.

Must send seed order at once to Wayside. They handle Sutton's Seeds. May as well have the best while I am at it.

Remind Jack that Wayside have a new Phlox called Columbia. It was a beauty in Molly's garden last Summer. And tell him to order some of their specially prepared lawn and plant food. Henrietta Benson says it is the secret of her winning the garden club prize last year.

For The Choice *New* Things Send for This Catalog

NEW white Delphiniums, new Asters, new Dahlias, new Korean Chrysanthemums, new Gaillardias, new Gladioli, new Roses—these are just a few of the new things.

No catalog published in America contains so many choice thoroughly tested *new* hardy flowering plants. 1936 certainly is a banner year for Wayside's worth while novelties.

Patent No. 118

New Pink
PHLOX COLUMBIA
Single plants 50c—3 for $1.25 — 12 for $4.50.

In catalog are 16 full pages showing blooms in actual color, made direct from the flowers themselves. You know the plants you get will have blooms just as fine, just as lovely, as those shown in your catalog.

When you read the descriptions of all Wayside's new things you know from experience you can absolutely depend on them being true in every way. You can feel certain that all the new things we offer, have first been thoroughly tested at Wayside Gardens.

But you will certainly be surprised at the moderate prices. That's easily explained in the fact that whatever we offer, is grown in large quantities so as to give you always the benefit of quantity production.

Send for this splendid new catalog of Hardy plants. Why be content with all the old things, when you can, for the same expenditure, have Wayside tested new ones?

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Distributors of Sutton's Seeds. Send for Catalog.

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**4 Best Colors
Scarlet, Yellow, Lavender, Rose**

A wonderful bargain in Giant Dahlia-Flowered Zinnias—largest and most beautiful Zinnias. To prove to you that Burpee's Seeds are the best that grow we offer you this

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4 Pkts 10¢
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SINGLE FRINGED

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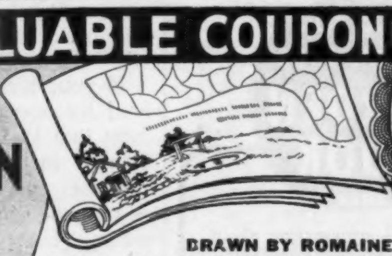

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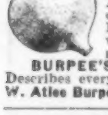

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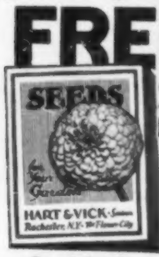

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303 Dreer Bldg. Phila., Pa.

of the tiny white lilies mingling their charm with the delicate rosy Bleedinghearts.

Hastening the shrub bloom

Apple blossoms on the breakfast table in February? Yes—and not only Apple blossoms! But go out now and cut a few sprays of Forsythia, Wisteria, Pussy Willow, Lilacs, and pears besides. Submerge all these branches in the bath tub despite your husband's protests. After a twenty-four hour soak arrange them in vases in sunny corners about the house. Spray the tops or put them under a gentle bathroom shower every few days.

Soon long panicles of delicately scented Wisteria will drip from boughs previously gray and dull. Apple blossoms will surround the breakfast toast. Your cosy living room will be more cozy because of soft sprays of Pussy Willow about. The scent of Lilacs will invade every room, and you will be held spellbound by a cluster of snow white pear blossoms—white as the snow outside. It is fun—this little pre-view of spring!

A new rose for Portland

Madame Caroline Testout has for many years been identified with Portland, Oregon, as the official flower of the Rose City. It has been a good Rose and planted along the sidewalks of Oregon it earned fame and favor for many years but it is significant, however, that Madame Caroline Testout is no longer considered good enough to continue as the emblem Rose of the city. This fact shows how real Rose progress has been. Times do move and Roses get better and better and as Roses, like other things, get better and better, we must be off with the old and on with the new.

The Rosarians of Portland in coöperation with the Civic authorities are asking for a new Rose that can adequately carry on the tradition already established and there is offered $1,000 as an award for a new Rose that will fill the requirements. Resistance to mildew and blackspot, and constant ample blooming are the prime requirements; so that it can be planted freely and will have a tendency to grow well even under neglect.

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If your house plants are bothered by horrid tiny white fuzzy bugs that look like bits of cotton caught in the joints of their branches, put one half a teaspoon of nicotine sulphate in a quart of water. (Keep it on a high shelf away from cats and children—though it isn't so very deadly when diluted this way.) Spray every day with this solution until the bugs disappear, then continue using fresh water (room temperature) every day and the nicotine sulphate once a week, or sooner if the bugs appear again.

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Patented construction cuts easier, closer, cleaner Rustproof chrome finish; non-pinching grip; new "one-hand" catch. Two sizes. Surprisingly economical. $1.75 (Ladies' size $1.25) postpaid.

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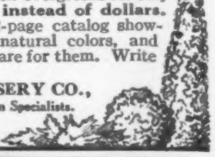

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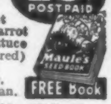

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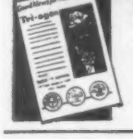

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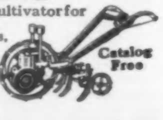

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SPECIAL OFFER Tropical Water Lily Seeds. Mixed blue and pink varieties. **25c**

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40¢ VALUE

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60 Assorted Choice **Gladiolus** Largeflowering sized bulbs. (Not Bulblets) **$1**

4 4 Yr. Trans. **EVERGREENS** 1 Colo. Blue, 1 Pyramidal A. V. 1 Mugho Pine, 1 Concolor Fir. **$1**

7 RED LEAF BARBERRY 2 Yr.—9 to 12 in. **$1**

Above offers postpaid in U. S. Our new free catalog lists a complete line of Nursery Stock at Bargain Prices Direct to Planter. Write. FREE NURSERY STOCK: Send the names of six neighbors that buy Nursery Stock and we will mail coupon entitling you to additional Nursery Stock free with your first order.

The Whitten-Ackerman Nurseries
62 Willard Avenue, Bridgman, Michigan

Sowing time indoors

Have you tried Orange Flare Cosmos? It really is the brightest gayest orange you can imagine. A fine healthy plant too. (Be careful not to pull up the young plant before it blooms, for it looks not like Cosmos but like a weed.)

Linger a little over the Zinnia page in your catalogue. There are some grand new varieties. The Picotee Zinnias come in shades of salmon, biscuit, and apricot and are tipped with harmonious contrasting colors—and not a magenta among them! If you want an attractive little ten-inch Zinnia that has alternating yellow and brown petals get Gypsy Girl. Victory (Achievement) also is a beauty. It comes in all the autumn oranges and russets and has quilled petals. The lovely colored Scabiosa flowered Zinnias resemble their namesakes as a row of single petals surround their tufted centers. You can't have too many modern Zinnias! It's time now to sow indoors. The "ruffled" advances in Sweetpeas add a new luciousness to that lovely flower. Best to sow singly in pots indoors and transplant, but otherwise sow in rows in the open.

Naturalistic rock garden and waterfall

[*Continued from page 12*]

than a truck load of small ones.

Except at the sides of the ditch where the water would tend to wash out the banks no attempt was made to make a continuous row of stones. Plenty of space was left for planting and in grouping the stones two or three can often be placed close together and then a good space left without any stones. Stones scattered over the surface at an equidistant spacing do not produce the best effect. All rocks should be firmly imbedded in the soil so that they will not be dislodged if stepped on for weeding or cultivation or washed down by the first heavy storm. The broadest face of the rock should be turned down and no stones turned on edge or stuck on end. Nothing looks more unnatural than a rock garden with a series of rocks imbedded in the ground with the points upward like a miniature Stonehenge. For although in nature one sometimes finds rocks in awkward-looking positions it is the quieter and more common examples of Nature's handiwork which should be emulated. Stones in which the natural bed is kept more or less horizontal will as a rule be more effective.

In planting a rock garden of this type use if possible a few flowering trees and shrubs. Among those which will stand a shaded condition the common white Dogwood is one of the best of the smaller

PETER HENDERSON'S 1936 CATALOGUE

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flowering trees. It is beautiful at all seasons of the year. Most of the Viburnums do very well in a semi-shaded condition. Snowberry, Coralberry, and Regel Privet are useful shrubs and all have attractive berries in the fall. If evergreens are needed the Hemlock is a beautiful tree, and several kinds of native Rhododendron and the Mountain Laurel may be used if the soil is not limy.

Among the native wild flowers which were included in this garden the Bloodroot is one of the first to bloom. The beautiful white stars of this plant are so common that we are apt to disregard it. No excuse is needed for the inclusion of the lovely Quaker-ladies or Bluets in the sunnier positions. The Virginia Cowslips make a beautiful display in May with the pink buds turning to a lovely shade of blue when the bell-shaped blossoms open. The common Star of Bethlehem makes a bright show. Several varieties of Violets were not considered too common to be included. In the moister places by the stream side both the native Blue Flag and the European Yellow Iris as well as both the yellow and orange Daylily. The gay blooms of the Cardinal-flower are used to tempt the humming birds while quantities of Forget-me-not and Moneywort are planted at the edge of the water. Both Soloman's Seal and the similar leaved wild Spikenard, sometimes called Soloman's Plume, are used in large groups; the latter plant being particularly beautiful in the fall with its big bunches of bright red berries. Among the more uncommon wild flowers were Trilliums, Dutchman's-breeches, and Lady-slippers. The garden however, is not restricted to American plants entirely. Other plants which seem to fit well into the scheme are English Primroses and Cowslips and the yellow Globeflower. Daffodils and English Wood Hyacinths were the bulbs chiefly relied on. Excepting the bulbs, of course, all the plants mentioned you can plant this spring.

Novelties in the seed lists

[Continued from page 31]

of this type for use in the home.

Ranking almost equally, Phlox Gigantea Art Shades and a new Pansy strain marketed as Improved Swiss Giants are among the worth-while introductions for this year.

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Originated in Continental Europe, but now generally available here, is a most striking Marigold, Harmony, low growing Dwarf French Double type, fine for border work. Harmony combines the coloring of Golden Ball and Robert Biest, the two most popular varieties of this type, the base color being the rich mahogany brown of Robert Biest and the center of the flower as orange as Golden Ball. The unique color combination makes Harmony a very stunning cut flower, and the fact that it is in the pompom or small-flowered group makes it useful for decoration in even the smallest home.

From England, are two more fine novelties, Cornflower Jubilee Gem and Godetia Kelvedon Glory. Neither will be sold generally in the United States this year, although available through English seedsmen and a few American firms. The Cornflower, which is dark, vivid blue in color, is unusual because of its dwarf habit. It grows only twelve inches tall, permitting its use in many new ways, such as borders, rock gardens, and even for bedding. Godetia Kelvedon Glory is the same type as the popular Sybil Sherwood, but in a new shade—orange salmon, and is quite robust in growth.

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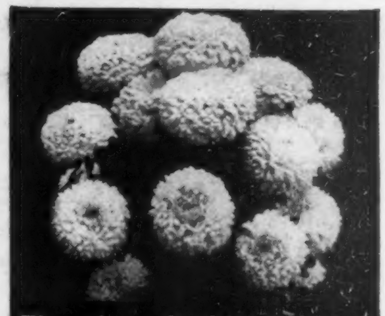

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In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Through her personalized training by correspondence, Margery Wilson makes tangible for you the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the Booklet and the "Charm-Test" write to:

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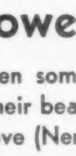
Handmade "CALART" Flowers

Use "Calart" Flowers in your home to brighten sombre corners and instill a friendly note of cheerful color. Their beauty makes any room more livable. The artistic group above (Nerine and Anemone Clematis) is but one of thousands that can be arranged with "Calart" Flowers. When you buy, look for the tiny blue-and-silver "Calart" seal which identifies each blossom.

Ask your dealer for our free booklet showing flower arrangements. If he cannot supply you, write to us direct.



California Artificial Flower Co.
16 Blount Street
PROVIDENCE, R. I.

Dixie Sunshine. The flowers are made up of tiny five-pointed petals that twist and curl, resembling the formation of a Chrysanthemum. The blooms, which are of deep yellow, vary from one to two inches in diameter. Dixie Sunshine is particularly effective in the garden, because its bushes, much larger than those of the ordinary Marigold, are literally covered with its bright blossoms.

Something outstanding in plants suitable for partially shaded spots is now available for those who like or can use, as in the California region, giant Cinerarias. A new strain not only includes a splendid range of colors, but will produce flowers over four inches in diameter.

In addition to the novelties offered for the first time this year, there are a number of fine annuals that are truly outstanding, but seldom grown. Three, in particular, probably owe their hold on oblivion to their awkward, misleading names. They are: Arctotis Hybrids, Calliopsis Dwarf Marmorata, and Leptosiphon French Hybrids.

Arctotis Hybrids are many times more valuable than the taller and older Arctotis grandis, but are often confused with the latter, and therefore ignored. The Hybrids grow as if they had been bred from a cross between the Transvaal Daisy and the Gazania. They were not, but the habit and flower are similar to the former, and the leaf and color range to the Gazania. The stems are not as long as those of the Transvaal Daisy, but are long enough for effective use as a cut flower.

Dwarf Marmorata Calliopsis with its compact growth and tiny richly colored blooms, outshone a dozen other annuals in a bed that included with its extreme floriferousness eliminates the "leggy" appearance that has handicapped the general run of Calliopsis, and its color range from maroon to mahogany is far richer than that of the typical generally known yellow and brown Calliopsis.

One of the largest seed firms has listed Leptosiphon French Hybrids in its catalog for several years, but it could not be located this year. Correspondence, however, revealed that a new name had been coined in the hopes of bettering sales and it has become Gilia Fairy Stars. These are really attractive enough running the full range of pastel colors, and the plants are not over six inches high. The blooms, which are a quarter of an inch in diameter, are made to order for use in "miniature" bouquets.

And now a few words in review of the introductions of last season. Rust-proof Snapdragons, proved to be life savers to many garden lovers although not as true to color as might have been expected. Most of the few complaints of rusting Snapdragons apparently originated in the purchase of plants from questionable local distributors who undoubtedly diluted their rust-proof strains with cheaper non-resistent seeds. This year, new colors in Rust-proof Snapdragons are being offered. Get your seeds from a reputable seed house.

Cosmos Early Orange Flare, which flowers in ninety days, was a complete success. Not only did its early growing habit bring it into bloom in sections of the country where orange Cosmos were unknown, but it was much showier in the garden than other Cosmos.

Marigold Yellow Supreme in the Carnation-flowered or loose-petaled type, and the Dwarf Bedding Dahlias were among the most satisfactory and colorful bedders grown.

Speaking of Dahlias, those who have lots of garden space can get a maximum of bloom by planting large-flowering Dahlia seeds. They bloom the first year just as well as do the tubers. The best strains are obtained from Dahlia specialists, and should be planted from January to the middle of March.

The new double Coreopsis Sunburst or New Gold, the similar variety of another source, provides something different in this useful perennial. The color is the same deep yellow as the ordinary Coreopsis, and the blooms large.

Columbine, or Aquilegia, has been developed to surprising perfection. Several English strains are very fine, but those who have grown the special domestic strains maintain they are equally worth while.

Roses in the South

[*Continued from page 73*]

copper, are other reliable varieties.

For the person with a limited budget, the choice between several cheaper bushes and a few costlier ones is the most important decision to be made. The prospective rosarian gets just what is paid for when plants are purchased. The ten-cent rose is not a bad buy for the flower lover willing to give them the nursing they require until they have reached the robust stage presented by more expensive plants at the time of purchase. Such plants are generally of good stock, but naturally are smaller and, as a product of mass propagation, do not offer symmetry and vigor. The writer has won flower show prizes with cheap roses, but such bushes will not repeat such wins two seasons. Excepting the really expensive new introductions, the worth of a rose bush increases in proportion to its cost. Husky plants are to be desired and these are not to be had for nothing.

IN *and* ABOUT NEW YORK

Model for living outside and in

Contents

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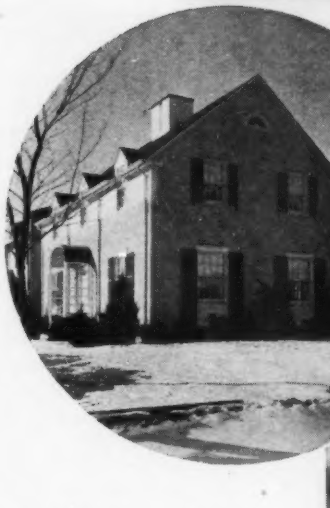
To Add to Your Decorating Library 91

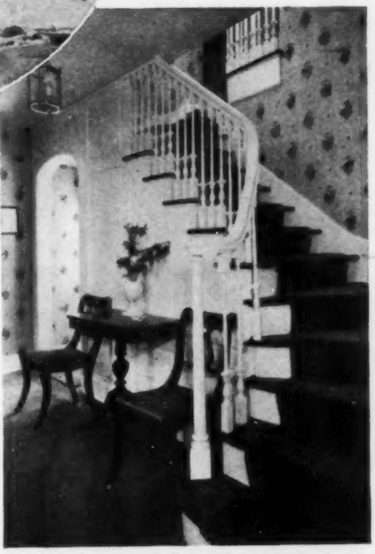


DEMONSTRATION to prospective home-owners of what they may expect and demand in a new home is the thesis back of the Triple Insulated House, built by Time Proof Houses, Inc. of Johns-Manville's newest and most thoroughly tested products and just opened to the public at New Rochelle, New York. The house is intended to be typical of what is desired the country over—a cross-section, if you please. Its triple insulation is protection against fire, weather, wear—the three elements involving the greatest upkeep expense to the home owner. Having developed the materials, planned and built the house, Johns-Manville went a step further and invited W. & J. Sloane to furnish and decorate it at a consistent figure. The average cost of the house, the country over, is $7000 (it will cost as much as $8700 to build in some sections); that of the furnishings and decorations, a little under $3500.

The house is modified Cape Cod Colonial, with characteristic sweeping roof line at the back. Exterior walls are gray asbestos siding shingles with a nice weathered look, which will never rot or deteriorate and will not require painting. Asbestos shingles on the roof have the same characteristics. Behind the siding is rock wool, a mineral fibrous substance, to insulate against heat and cold and act as a firewall. All plaster is backed with metal lath. The only upkeep expenses the exterior will ever need are the painting of shutters, doors, screens, and back porch posts and railings. The interior, will be subject to the wear that is common to any house. But steps have been taken to increase the life of the important elements. The use of metal lath, for instance, eliminates the danger of plaster cracks; walls in kitchen and bathroom have been made from tile-surfaced asbestos wainscoting and asbestos composition sheets, for hard service. The basement playroom floor is of asbestos heavy duty tile, which will last almost indefinitely and will stand hard use.

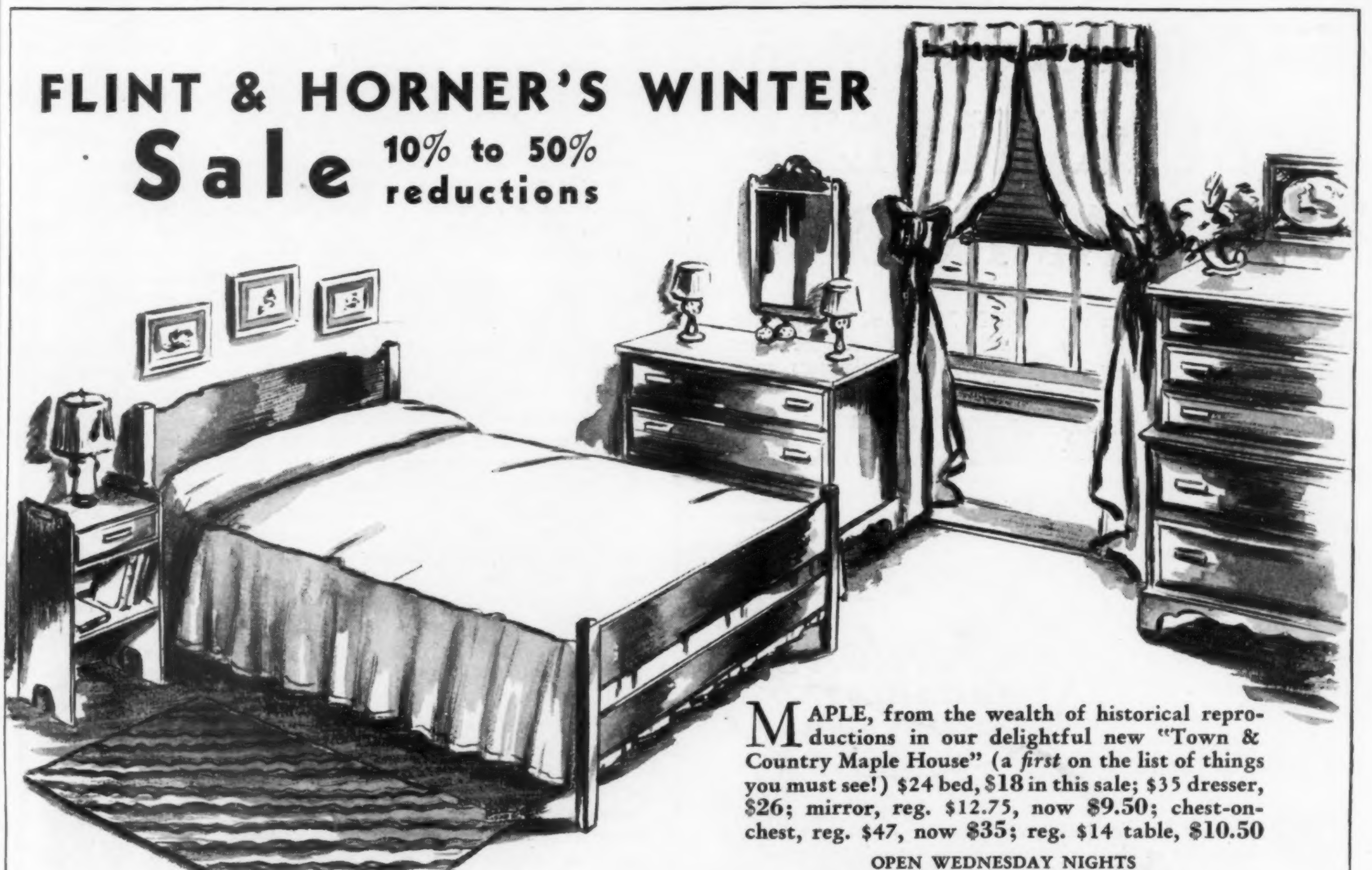
The house is heated by an oil burner, winter air-conditioning system, has electrical kitchen equip-

[*Please turn to page 87*]



All white woodwork, a colorful wallpaper, and mahogany furniture in the hall make for a homelike feeling the minute you enter

FLINT & HORNER'S WINTER Sale **10% to 50% reductions**



MAPLE, from the wealth of historical reproductions in our delightful new "Town & Country Maple House" (a *first* on the list of things you must see!) $24 bed, $18 in this sale; $35 dresser, $26; mirror, reg. $12.75, now $9.50; chest-on-chest, reg. $47, now $35; reg. $14 table, $10.50

OPEN WEDNESDAY NIGHTS

FLINT & HORNER
66 W. 47th Street, New York

PLANNED PAYMENT ACCOUNTS are invited on purchases over $50

Only a few
can afford a
winter vacation

But everyone can afford this year-round supply of "SUNSHINE" VITAMIN D

YOU don't have to follow the sun these days . . . or buy something extra to get your "sunshine" Vitamin D during the winter months. Borden's IRRADIATED Vitamin D Milk brings you a dependable supply of Vitamin D every day of the year. And Vitamin D is something you need every day of the year! Men and women who are tied down on indoor jobs need it. School children need it for proper development of bones and teeth. Babies need it to help safeguard them against rickets. Get your Vitamin D from Borden's IRRADIATED Milk, and you get the benefits, too, of all the other necessary food elements milk provides.

Borden's Vitamin D Milk is irradiated by ultra-violet rays under license by the Wisconsin Alumni Research Foundation under the Steenbock patent (U. S. Patent No. 1680818) and the Supplee process patent (U. S. Patent No. 1817936).

Order Borden's IRRADIATED VITAMIN D MILK

Borden's Irradiated Vitamin D Milk is accepted by the Committee on Foods of the American Medical Association

Borden's, 110 Hudson Street, New York, Phone Walker 5-7300 or your local branch.

Scientific Shopping for Sheets

RUTH McINERNEY

IT'S NEW. It's fascinating. It gives new meaning to the things you buy. You can learn to judge a piece of merchandise with the discriminating eye of a shopping Sherlock. "I say there, Watson, the thread count—it's dashed good, old fellow, you know." It's the new household art of shopping professionally, like the big buyers do for big purchases.

Take Uncle Sam. When that meticulous old housekeeper goes shopping for sheets for his Army and Navy, he has a little formula tucked away in his market basket. He wants to know not only the length and width of a sheet, but the number of threads per inch running in both directions, the weight per square yard, the breaking strength, size of hem, number of stitches to the inch.

Manufacturers and stores have provided us with short-cuts in identifying quality merchandise. It's up to us to ask the pertinent questions, understand the various trade terms, recognize quality marks. Better grade merchandise nearly always has the answers ready for us. Frequently enough it's nationally advertised. It is not always the highest priced, however. And because unscrupulous producers sometimes imitate better goods both in appearances and in name, it's necessary for us to learn to see through the camouflage as discerningly as any keen-eyed sleuth. You'll find good goods often packaged attractively, with complete information about it printed on the wrapping. Its salespeople are bursting with information to pass on to us—providing we ask. Good merchandise is handled carefully and you won't find it tumbled around rough bargain bins.

One can almost tell by the way a merchant talks about or touches the goods what its value is in his eyes—the way he presents it to you in charming departments, the extent of the data he has gathered about it to pass on to us. When manufacturers and dealers think a lot about their merchandise, they offer it tastefully, tenderly.

Those are the outward signs of this zestful household occupation of scientific shopping. There are also deep-down signs in the article, itself, that will double check for you. A good bargain remains a pleasure for a longer time than a poor bargain. Hollywood, magazine illustrations, advertising, homemaking expositions, model home exhibits have awakened a sensitive appreciation of home loveliness. But the drapes so carefully selected for the living room according to the best interior decorating logic may lose color and lines completely when laundered, thus upsetting much harmony, happiness, and budgeting. The same catastrophe can happen to the rug—exquisite though it may be for a few months, its vivid mellowness vanishes suddenly, because the basic quality isn't there.

Manufacturers of and dealers in better goods want you to know how to recognize real value. Recognizing it is right next door to making every effort to buy it. Buying it means dollars saved and greater satisfaction and joy out of the article. Saved dollars and greater satisfaction have a habit of relaxing one. And relaxed living is one of the keys to serenity.

Let's begin with sheets. Sheets are an almost perfect example of what happened when maufacturers and dealers got behind the scientific shopping trend. They caught the spirit of it early. Telling everything possible about a sheet tended to raise the standards of sheet-dom. Now you can go into many a sheet department and buy a supply in the shortest shopping time of any other article of similar price in the store. We've got such complete sheet confidence, brought about by the high integrity of sheet makers, the consistency of the quality, that this department is one of the most efficiently run of any in the shop.

But that doesn't mean that we can completely close our eyes when buying sheets. There will always be some of the cheaper goods to take advantage of the situation. But the better manufacturers tell you on the label or in their advertising whether the sheet is first or second quality, what its thread count is, its tensile strength in warp and filling, its weight per square yard, the amount of sizing, whether hems have been hand-torn or not, and even abrasive strength—the latter important because of the tossing and turning of restless sleepers who wear a sheet out amidships. Sometimes the whole recipe is simplified by the simple summary "guaranteed to give at least three years (or four, years, etc.) household wear."

Sheet Specifications

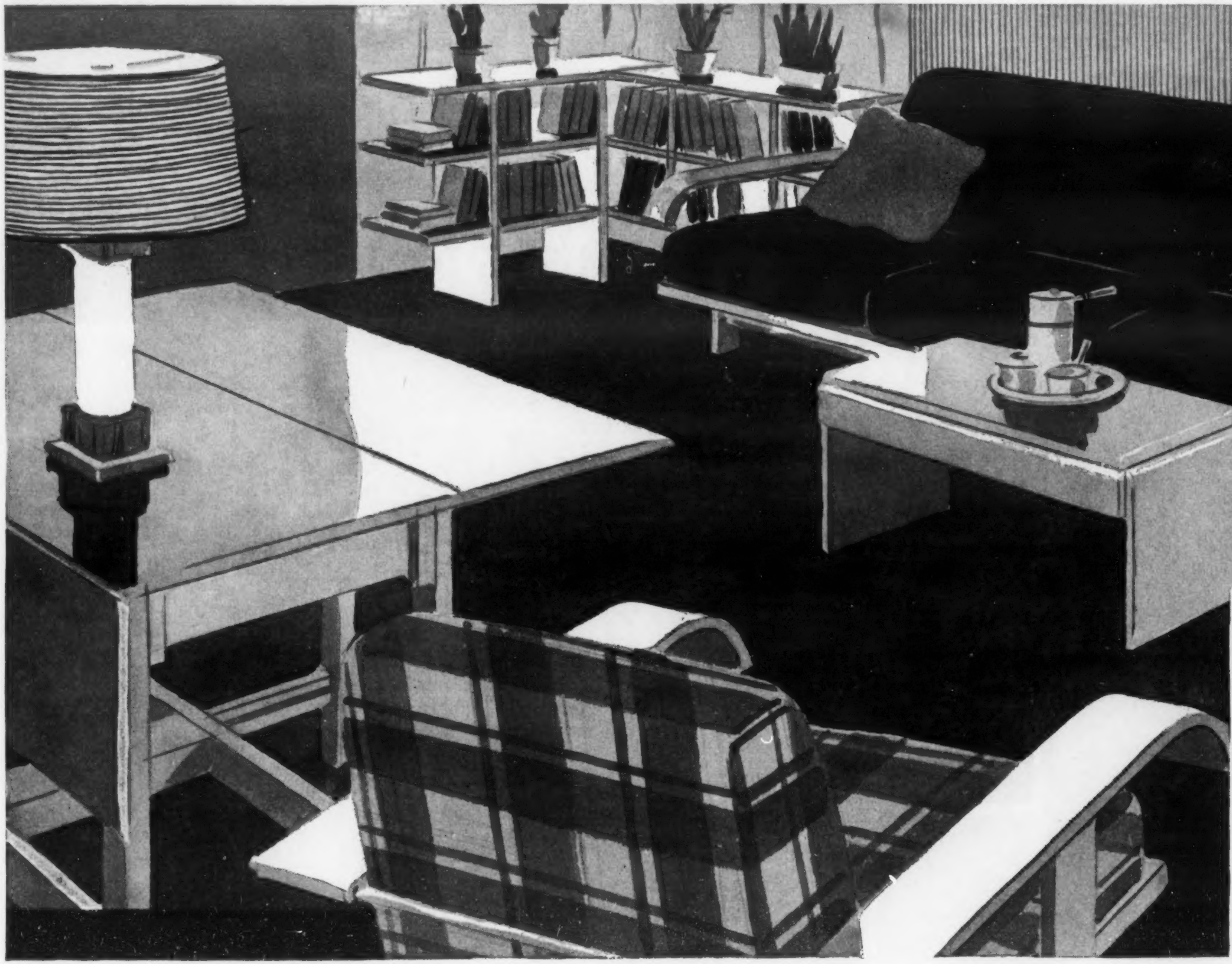
Uncle Sam's household sheet formula reads like this:

1. Minimum number of threads per inch in warp—74; in filling—66.
2. Minimum weight per square yard —4.6 ounces.
3. Breaking strength (tensile)—70 pounds in warp, and 70 pounds in filling.
4. Stitching—14 to the inch.
5. Length—99 to 108 inches.
6. Width—54, 63, 72, 81, or 90 inches.

[*Pease turn to page 91*]

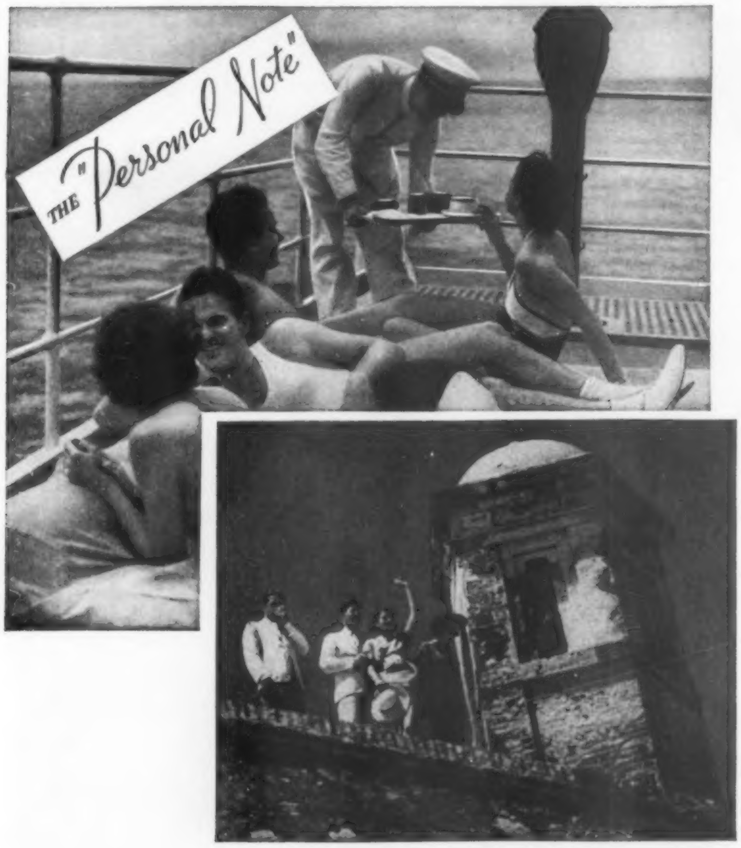
. . *in* FORWARD HOUSE 1936 *at* MACY'S ★ NINTH FLOOR

Among the 15 livable modern rooms in this fascinating new pioneer show at Macy's are two in particular containing certain "Blonde Modern" furniture that you're pretty sure to covet instantly . . . The color isn't exactly platinum, nor honey, nor any you ever saw before—but it's natural, it's new, it's beautifully finished—and each piece is marvelously useful, or "functional," as the highbrows say. It harmonizes perfectly with your present "traditional" décor . . . If you haven't yet spent an hour in Forward House 1936, come at once!



The prices of Macy's Blonde Modern are frankly and pleasantly reasonable:

Sectional book case	**10.99**
Drop-leaf table	**26.95**
Coffee-end table	**8.99**
Drop-leaf end table	**13.99**
Chair, homespun covering	**21.98**
Sofa to match	**45.95**



AN ADDED APPEAL . . .

"WHAT, miss our afternoon tea? No danger of that. Even if we're way up on the sun deck, our steward always manages to find us".

On a Colombian Line cruise, you're subtly aware of an extra something . . . a "Personal Note" of attentive service that brings added pleasure to your trip. You'll appreciate it as you dine in delightful air-conditioned dining rooms . . . enjoy the luxury of outside staterooms . . . take a dip in the gay outdoor verandah swimming pool . . . join in gala shipboard festivities.

And you'll explore glamorous Caribbean ports — *without hurrying!* For you live in each colorful country from one to two days . . . really learn to know Haiti, the "Magic Island" . . . tropical, brilliant Jamaica . . . the Spanish Main cities of Colombia, in South America . . . kaleidoscopic Cristobal and the Panama Canal Zone.

* * *

Sailings from New York every Thursday on new, modern "Haiti" and "Colombia", or popular "Pastores". All outside staterooms, amidships, even at minimum. Beds—not berths. Punkah-louvre ventilation. Talking pictures. Dance orchestras. Direct docking at regular ports. No passports.

18 DAY CRUISE . . . to HAITI; JAMAICA, B. W. I.; COLOMBIA, So. Am. (2 ports); **PANAMA CANAL ZONE.** 1 to 2 days in each country. **$190 up. First Class.**

11 DAY CRUISE . . . All Expenses to HAITI (2 visits) **and JAMAICA** —1 to 2 days (with sightseeing) in both. **$170 up. First Class.**

11 DAY CRUISE . . . All Expenses to HAITI, 4 days, 3 nights in and around Haiti. Hotel and sightseeing included. **$135 up. First Class.**

Ask your Travel Agent for complete information and illustrated literature, or apply Colombian Line, 17 Battery Place, New York City. WHitehall 4-8000.

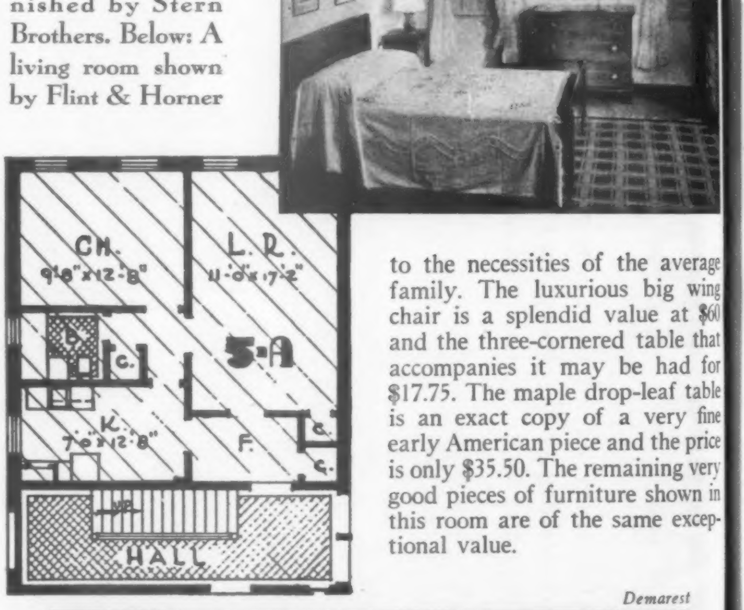
COLOMBIAN Line CRUISES TO THE SPANISH MAIN

Look for good value in the February furniture sales

HOME-OWNERS are furniture-minded just now, with furniture sales scheduled practically everywhere. These sales are probably more important this year than ever, what with the necessity for intelligent buying for the home uppermost in everyone's mind, and with interesting experiments going on in connection with housing and budget planning generally. We are all tired of cheap furniture; cheap in the sense that it is shoddy and insubstantial; we are all eager for fine furniture at a price we can afford to pay. And that is what we can expect in February furniture sales.

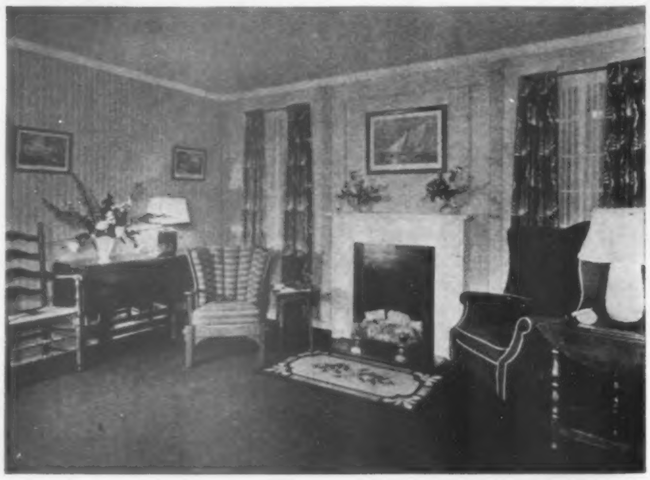
The rooms shown on this page are furnished with characteristic sale pieces. The bedroom was done by Stern Brothers in connection with "First Houses," a modern apartment development put up by the New York City Housing Authority in its slum clearance program. It is furnished with sturdy maple furniture, a drugget rug and the few necessary accessories. Its total cost is $128.33. This includes double bed, with a fine box spring and an innerspring mattress; chest, dresser, small table, pillows, curtains, three lamps and shades, rug, and bedspread. The bedroom in "First Houses" is 9'8" x 12'8", and is part of an apartment including living room, bath, and kitchen. The furnishing cost for the entire apartment is $385, including kitchen utensils.

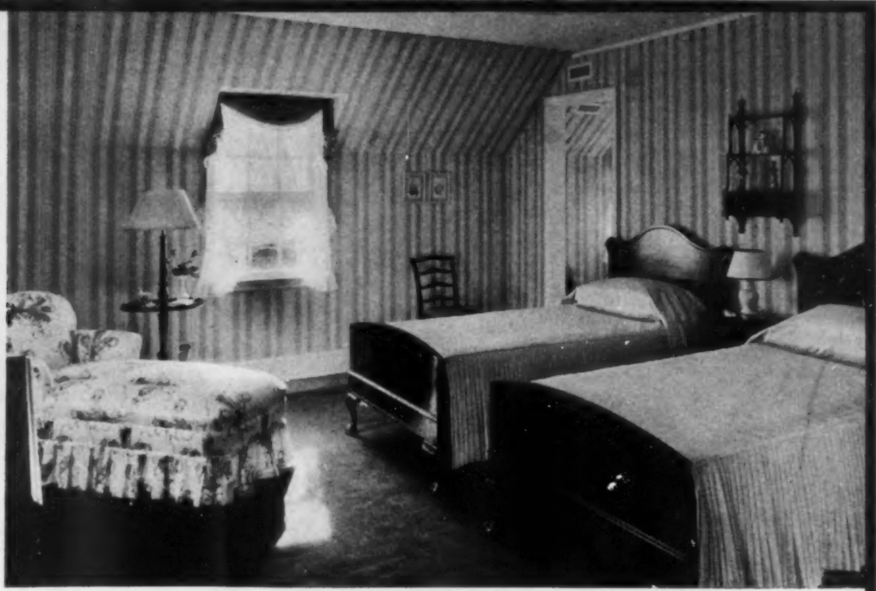
The living room is furnished and decorated by Flint & Horner in their own showrooms. It includes simple, comfortable, and practical furniture assembled with an eye to the necessities of the average family. The luxurious big wing chair is a splendid value at $60 and the three-cornered table that accompanies it may be had for $17.75. The maple drop-leaf table is an exact copy of a very fine early American piece and the price is only $35.50. The remaining very good pieces of furniture shown in this room are of the same exceptional value.



A typical floor plan of "First Houses" and, at right, one of the bedrooms furnished by Stern Brothers. Below: A living room shown by Flint & Horner

Demarest





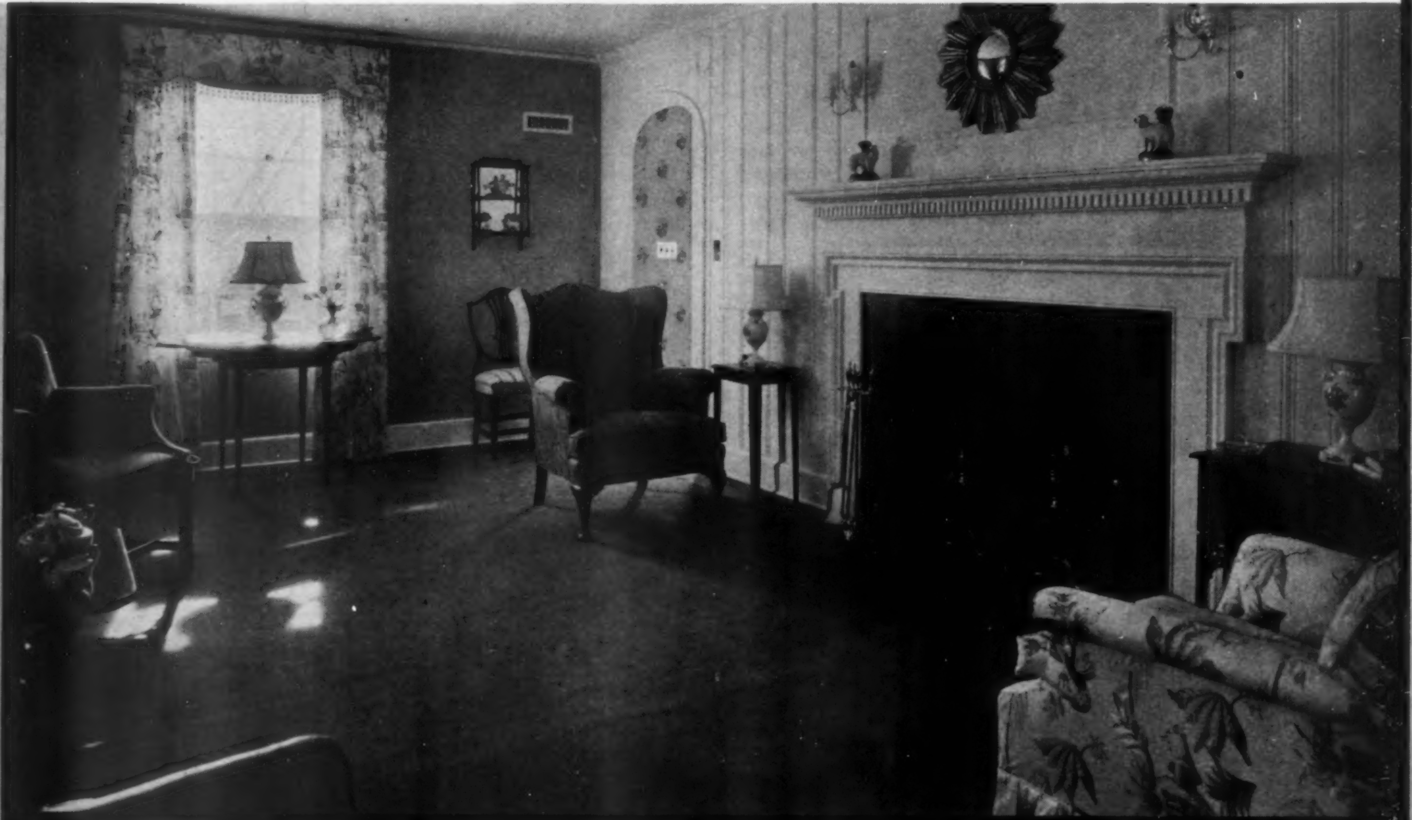
COLONIAL COTTAGE

decorated by Sloane on a budget

Sloane's Staff of Decorators . . . on a budget of $3580 . . . decorated this Johns-Manville model house so completely that you could move right in with your trunks and suitcases. There are eight rooms and three baths . . . and the budget includes not only furniture, but also lamps, mirrors, rugs, carpets, and hangings.

•

The 18th Century mahogany furniture in the rooms illustrated was made in Sloane's own workshops. *Master bedroom* (above): chaise longue in chintz, $55.30; standing lamp and shade, $45; beds, $35 each; night table, $15; wall-shelf, $15.50; moiré bedspreads, $14.95 each. *Living-room* (below): drop-leaf table, $32.50; side chair, $26; damask wing chair, $113; easy chair in chintz, $57.25; gilt sunburst mirror, $22.50; chintz hangings, pair, $22. Duplicates of the furniture are on Sloane's Budget Floor . . . or visit the house, Webster Avenue at Wykagyl Crossways, New Rochelle, New York.



W&J SLOANE

FIFTH AVENUE AT 47TH STREET • NEW YORK

Have the Fun
of a Real Wood Fire
From
"THE WOODPILE
IN
PACKAGES"

Clean
Convenient
Economical
Pres-to-logs
for fireplaces—furnaces—ranges—heaters

A NEW fuel that gives all the fun of a real log fire, yet is as clean as a toothbrush in cellophane — that's Pres-to-logs.

They come twelve in a carton about the size of a box of corn flakes. They look like logs, a foot long and 4 inches in diameter, but they are pulverized wood compressed under tremendous pressure to the way you see them. They burn with a steady, clean, hot flame. Two of them make an open grate fire that lasts for hours.

A large supply of these packages takes up no more room than Junior's kiddie car. You can keep them on the hat shelf, in the cupboard, or the hall closet.

And, a carton of twelve logs costs only $1.70 at all leading Metropolitan housefurnishing stores. Colored Flame Pres-to-logs, which give off gorgeously colored flames, come in a package of six "logs" for $1.95.

Some of the Nearby Dealers:

"Pres-to-logs"

Lewis & Conger
B. Altman & Co.
Frederick Loeser & Co.
Adelman Brass & Copperware Shop
W. H. Jackson Co.
Bloomingdale Bros.
Stern Bros.
L. Bamberger & Co.
Abraham & Straus
W. G. Lemmon & Co.

WOOD BRIQUETTES, INC., New York, N. Y.

Plummer

IT has become traditional to go to Plummer's during the month of February, at which time our entire stock of fine china and glass is offered for your selection at discounts from 10% to 50%. We believe that nowhere, will you find such a complete stock for replacement.

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Importers of Modern and Antique China and Glass
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• PLANS •

Before building, call and examine my books of plans and exteriors.

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"Six Early American Houses"	$1.00
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"Stucco Houses"	$10.00

Five to thirty rooms, New England, Georgian, Tudor, French styles.

HENRY T. CHILD
Architect
16 East 41st Street New York

SECRETS OF SUCCESS FOR ALL WOMEN

Success or failure in the most important events of a woman's life often depends on her appearance. The French woman's Art of Chic and Charm—their alluring art of perfect "make-up" revealed by one of them.

SECURE THIS KNOWLEDGE FROM THE UNIQUE AND ONLY
PARIS PERSONAL FASHION CORRESPONDENCE
(La Marquise De C . . . .)
$1.00 SO INVESTED CAN SAVE YOU MANY

Ask yourself these questions:

1—Do you make the most of your good points?
2—Do you know how to apply Fashions to your Own personality?
3—Can you go anywhere with poise and confidence, knowing you are correctly dressed?
4—Are you a help to your husband's position by your Smartness and Charm?
5—Are you a pretty girl, neglected while a plain girl has success?
6—Do you realize first impressions are as important as references when you apply for a job?
7—Have you Buying Mistakes hanging in your closet?
8—Are you in front line or side line of your social circle?
9—Are you expert in "MAKE-UP" to accentuate your beauty?

MISTAKES IN BUYING ARE EXPENSIVE

French women are the most economical in the world, yet the best dressed. They know little tricks that change old clothes to Smart Clothes. For centuries they have regarded "CHIC" as an ART worth studying. They hold youth and defy age. French history records many such women.

LEARN THE FRENCH WOMAN'S SECRETS FROM ONE OF THEM
Charm and Chic with Economy!

Send details of your face and figure, income and environment—snapshot if you wish. ANSWERS will be practical; the latest fashions from the fountain head, Paris; what YOU should buy from your OWN shops for Supreme Smartness and ECONOMY.
Write today. State your need—be it one correct costume or a wardrobe for a season—Business—School—A Cruise—Week-end—Travel—Wedding—Vacation —OR—The French Woman's Technique of Make-Up. Enclose $1.00 for either answer—$2.00 for both. (Send 20c in stamps to cover heavy postage). Put 5c (foreign postage) on your letter. If checks, etc., are used, make out as below. Address:

"PARIS PERSONAL FASHION CORRESPONDENCE," No. 1 Rue Royale, Paris, France.

Right from our own kitchen

HERE is something which I am sure will interest you greatly. It is "Wear-Ever Aluminum Foil"—a paper-thin foil made of Alcoa Aluminum. Its uses are many. It keeps food fresh, keeps the full bodied flavor of foods in, and foreign flavors out. Use it to wrap vegetables, and to cover open dishes in the refrigerator. The foil lessens evaporation of foods, and consequently lessens frosting of them. Use it to line roasting pans and baking pans. Cool candy on it—it will cool quicker and stick less. Use it for wrapping the picnic sandwiches. Left-over foods can be wrapped in the foil and heated, several at a time, in the same utensil. And the beauty of the whole thing is that it can be washed, and used over and over again. Can be procured in rolls or flat sheets.

* * *

Nosmel is a handy gadget to keep in your refrigerator. It is a cylindrical shaped box, with or without a tiny temperature control thermometer attached. Nosmel absorbs free moisture and food odors that are in the refrigerator, preventing foods from tainting or flavoring one another. It is automatic, requiring no attention whatsoever. Just place it in the food compartment of your refrigerator and forget it—it takes care of itself. No. 500 T is equipped with the thermometer—No. 250, without it.

* * *

The Foley Food Mill, vegetable and fruit strainer, is a very handy piece of equipment for the home. Easy to operate, the Foley Food Mill mashes, strains and grates. Food is forced through the perforated bottom as quickly as crank is turned. Scraper rotates with crank, removing food from bottom, doing away with added bother of stopping to scrape food off every so often. It is easy to clean and is made of heavily tinned steel, which is rust proof and acid proof.

* * *

Recipes of all Nations by Countess Morphy, is an 800-page, thumb-indexed book of recipes from twenty-nine different countries. Each country has a section of its own, with added blank pages at the end of each section for your own recipes and notations. These recipes are all typical of the countries from which they come; for the most part, are easy to prepare, and have been carefully selected to appeal to the average taste.

* * *

Some kind of syrup, as well as sugar, is usually to be found in the well-stocked pantry. There are syrups and syrups, however, and they differ in food values as well as flavor and consistency says the Bureau of Home Economics in Washington, D. C. Considered geographically, there are the sugar cane products of the "deep South"—cane syrup, molasses, and refiners' syrup; in the "sorghum-belt" which reaches northward from the sugar cane belt, sorgo or sorghum syrup; and in New England and other Northern states, maple syrup. Corn syrup which comes from the corn belt of the Middle West; also the plain sugar syrup (made of beet or cane) and water—and, last but not least, there is honey, produced in nearly all the states, the one syrup that nature offers ready made.

Cane sugar is made by pressing out the juice of the sugar cane and boiling it down to syrup thickness. Thus cane sugar contains all the food values of the sugar cane juice most important of which are iron and calcium.

Molasses and refiners' syrup are by-products of the commercial cane sugar manufacturing process. When the raw sugar is crystallized out of the sugar cane juice, a mother liquid is left. Concentrated and clarified, this is molasses, of which there are different grades according to the amount of sugar taken out.

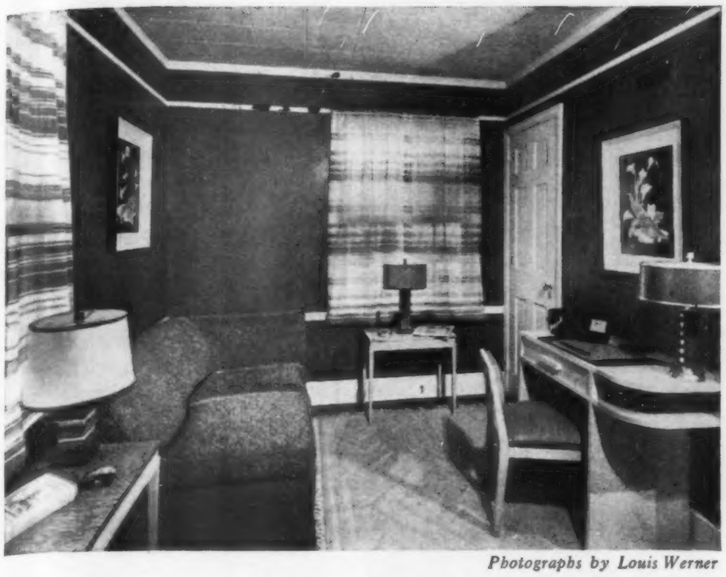
Cooking molasses, differs from table molasses in being less sweet. Blackstrap is the lowest grade, and has very little sugar. Any molasses however, contains all the food values of the cane juice, except that part taken out in the raw sugar, and, like cane syrup, is rich in iron and calcium. Molasses contains acid and, in cooking, soda should be used with it. The gas thus produced acts as leavening.

The other by-product of sugar making is refiners' syrup, the liquid left from the refining of the brown, or raw, cane sugar into white sugar. It has the cane syrup flavor and brown color, and is often used in mixtures with other syrups. Sorghum syrup is made the same as cane syrup, but the sorgo food values are higher, if anything, than the cane syrup values. Sorgo is a table syrup, dark, thick, and strong flavored, and is used in cooking the same as molasses. Sorghum syrup is sometimes wrongly called sorghum molasses. There is no such product as sorghum molasses.

The only native American syrup is maple. This is made by the evaporation of the sap from the sugar maple tree. As to food value, however, the chief item is sugar. Though sugar cane and sorghum were brought to this country from the other side of the world, the Indians were making maple syrup long before the white man ever appeared on the scene.

In the cane products, and in sorgo and maple syrup, most of the sugar is of the kind called *sucrose*. Corn syrup is chiefly *glucose* and *maltose*, neither of which

[Please turn to page 91]



Photographs by Louis Werner

Model for living

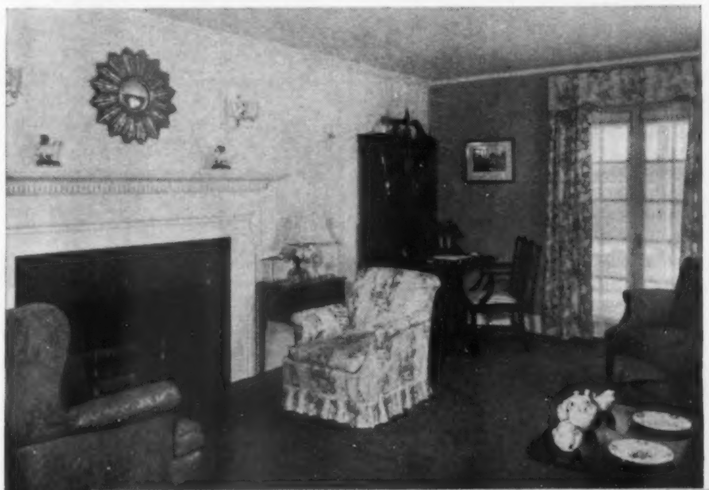
[*Continued from page 81*]

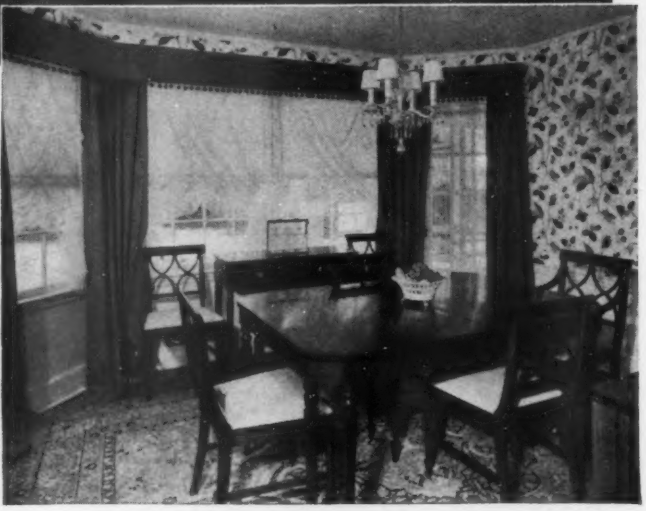
ment, indirect lighting, and like devices of improved modern construction and design.

Sloane has decorated and furnished the interior in a spirited manner. There is a nice feeling for color and line, and commendable dignity throughout the house.

As one enters the front door, a charming stair with white banisters winds up from the main hall, which is papered in a colorful blocked paper. The big living room, at the right, has three walls papered in lovely blue-green, the fourth and fireplace end, in white

Fireplace side of the living room. The dining room below has a semi-antique Kirman rug with some of the geranium shades picked up for the moiré chair seats. Curtains are green, like the green in the wallpaper leaves. Above: Chocolate brown hardboard walls, buff insulating board ceiling, and white trim set the note for the study





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RECIPE FOR IRISH STEW

1½ pounds of lamb cut from the neck free of skin and fat, cut into pieces convenient for serving. Into an iron or heavy aluminum pot put 3 tablespoons of butter or vegetable fat. Add 2 large slices of onion and fry a golden brown.

Remove the onion and add meat and 4 tablespoons flour, turn until nicely seared or a golden brown. Add 3 large carrots cut in quarters, 1 large white turnip, 5 cups of hot water and bring quickly to a boil. Reduce heat so that the stew simmers. After simmering for one and one-half hours, add 1½ teaspoons salt, ¼ teaspoon white pepper and 4 large potatoes cut in quarters. Increase heat so potatoes cook rapidly.

When potatoes are tender the stew is ready for its final touch—add several dashes of Maggi's Seasoning, stirring and tasting until perfection is reached. Serves 6.

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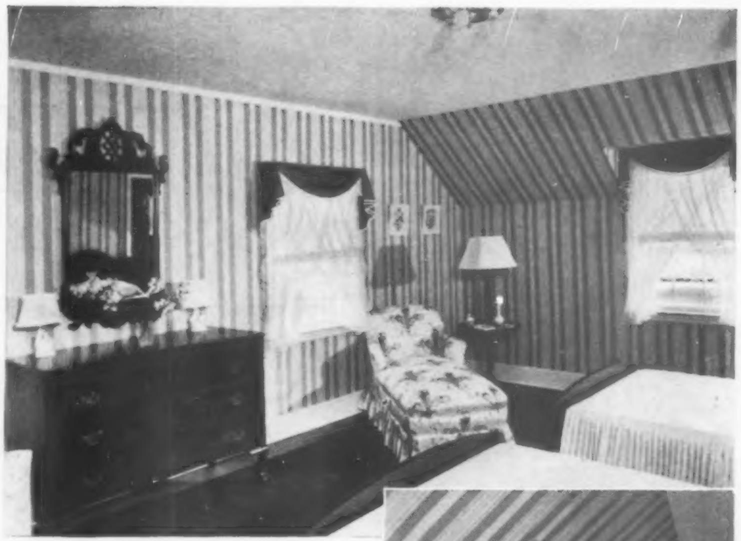
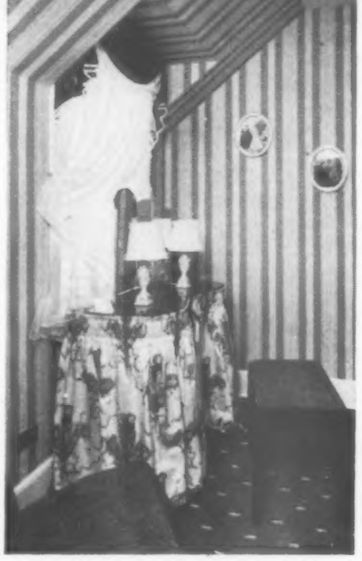
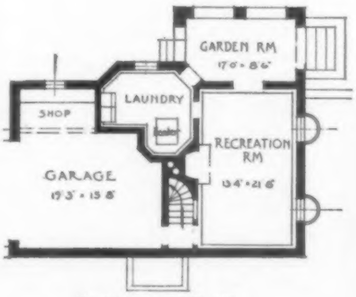




White moire bedspreads, white point d'esprit glass curtains, and white lamps and shades, give just the right style note in the master bedroom. The dressing table is petticoated in the same chintz as that used for the chaise longue

paneling. Eggshell chintz curtains have a Javanese pattern in fawn, green, and light rust, the carpet is spruce green, the sofa eggshell moiré. One easy chain is done in the same chintz as the curtains, one in green damask, one in deep red. Tables, bookcases, and secretary are mahogany, and there are many white touches in lamps and accessories. You will notice that great taste has been shown in the arrangement of the room to make it equally comfortable for just the family, or for a group of friends dropping in for the evening. Without quoting a long list of prices, we think you will be interested in a few. The hair-filled, down cushioned sofa is $115, the secretary $75, and a number of lamps cost but $7.50 each complete with shade.



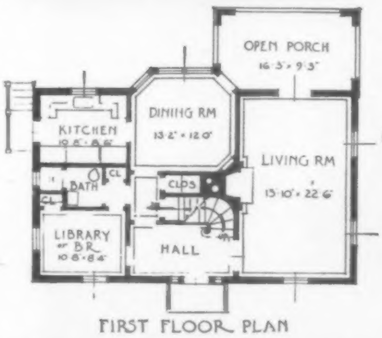
BASEMENT PLAN

The photographs tell the story better than mere words. But they do not show the colors selected, by Sloane's decorators, which are lovely. The little "extra" room on the first floor, which can double as study, library, office, guest or maid's room (because there is a bath adjacent) is done with brown walls and curtains, blond wood furniture, the corner chair done in bright green. In the dining room, a background of white paper with green leaves has been selected for the mahogany furniture. Upstairs, the master bedroom is particularly striking, with blue wallpaper striped in gray and silver, bright cherry red carpet, red and white chintz on the chaise longue. The charming little dressing room continues this color scheme. Red is used again in the little maple bedroom, which might well be a child's room. Red and white wallpaper, red and white candlewick spread, and a colorful plaid chair all make for distinction.

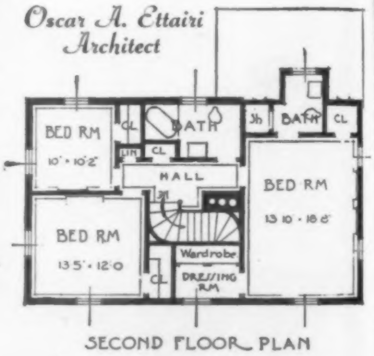
Record has been kept of costs on all individual items in the furnishing and decorating scheme, as well as the grand total, and these are available upon inquiry at Sloane's. The same holds true of the various Johns-Manville building materials that have gone into the house. Wallpapers throughout the house are from Imperial; lighting fixtures from Lightolier.

The house plan itself deserves special comment. It shows a fine understanding of what the modern family demands of a house in its working layout. Starting with the basement, there is a two-car garage, accessible from within the building, and equipped with a work bench. There is a recreation room for children or grown-ups, with its inviting fireplace. Off this is a covered porch, called "garden room" on the plan.

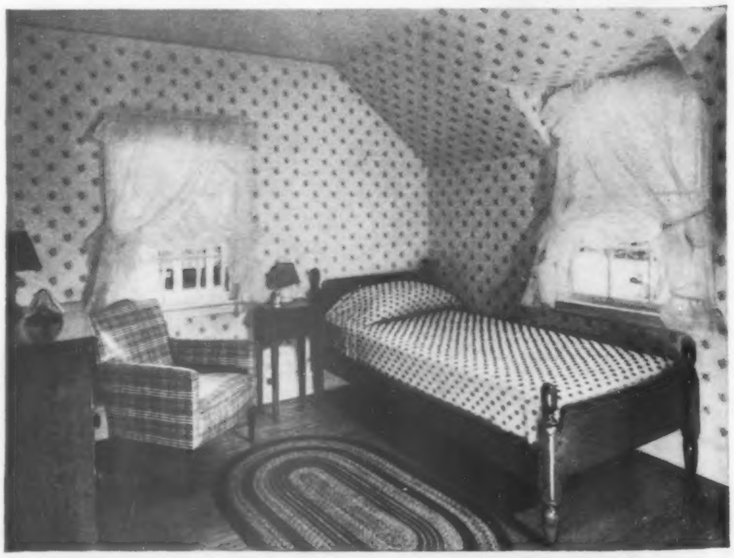
Oscar A. Ettairi
Architect



FIRST FLOOR PLAN



SECOND FLOOR PLAN



The maple bedroom is small, but gains an air of added space by being kept un-cluttered. It has all the essentials—nothing more

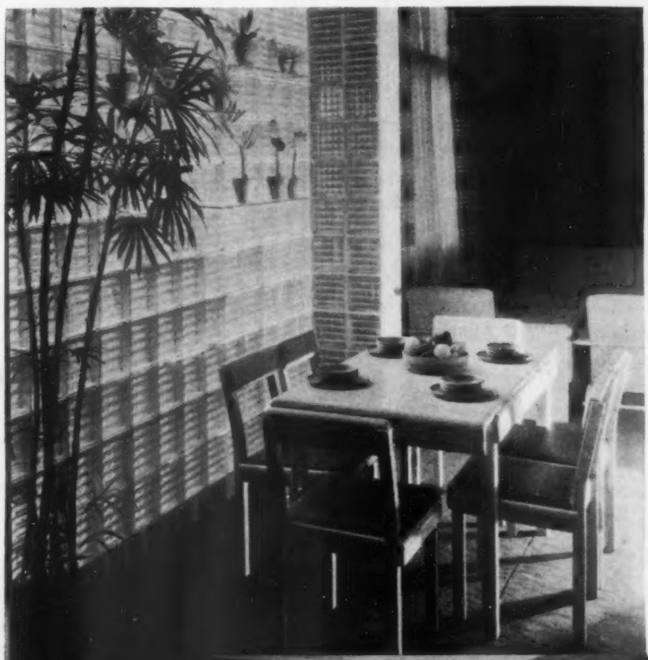
Forward House—1936

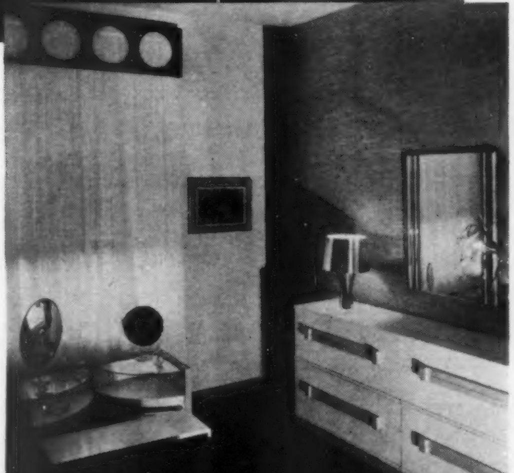
The latest interpretation of modern home furnishings is that staged by Macy's and known as Forward House, 1936. Just opened, it consists of fifteen new modern room settings, complete from architectural background to the smallest accessory. It introduces many striking innovations, all tending toward functional beauty companioned by real, livable comfort. It is obvious that Macy designers have kept in mind the routine of living, and have not sacrificed practicability to design idea.

The exhibits include the various rooms in a penthouse; a one and a half room bedroom, a three-room apartment, a budget apartment, and an executive's office—complete in every detail.

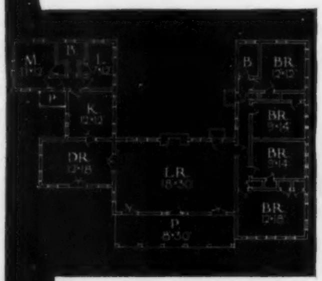
There is a vast amount of intensely interesting detail, not the least of which has to do with the paintings, prints, and sculpture introduced as part and parcel of the decorative scheme. All of this is so new that words do not convey an accurate impression. The exhibits really have to be seen. But we would like to point out a few highlights: corrugated glass brick walls; the use of paint and lights to mark off a room into its logical divisions; new combinations of materials like brass, leather and wood, pigskin and ebony, antelope and tortoise, among the more rarified. The furniture presents many woods new to most of us, and some very new forms. Do not fail to visit this exhibit of modern rooms.

The dining end of the living room in the budget apartment in Macy's Forward House, 1936. A glass brick wall creates an illusion of spaciousness, and the color values are emphasized by placing modern maple in its new blond finish against dark walls





The "silver" bedroom of the three-room apartment. There is much ingenuity here in the use of two triangular units to make one dressing table, and of two chests of drawers placed together to make one piece of furniture. Single triangles like those in the dressing table make night tables beside each of the corduroy-covered twin beds



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To add to your decorating library

A RECENT book, *Home Decoration—Its Problems and Solutions* by Ross Stewart and John Gerald, is heartily recommended to our readers who are interested in the study and application of this subject. The authors speak with authority as they have had years of experience in the field of interior decoration, and have done outstanding work the past few years in Canada as well as in the United States. In the foreword they state: "in presenting this book we feel it is a comprehensive guide to home decoration," and the volume lives up to this preface admirably. Generously and well illustrated with carefully selected picture plates and many drawings of room arrangements, furniture and window treatment, it is compiled and presented in the most simple and direct manner.

Contents embrace thoroughly every phase of home decoration including the making of slip covers, curtains, and dressing table drapery. All is given simply, with plenty of helpful diagrams and illustrations to guide the layman. A chapter on lighting deals most satisfactorily with correct illumination in the home, wherein the authors have combined a scientific and decorative study of lighting as it relates to health, comfort, and convenience. "Practical Suggestions" covering the selection and hanging of mirrors and pictures, mantel treatments, and the proper accessories is exceptionally fine. "Decoration of Special Rooms" including the business office and one-room apartment for the business woman or business man, will be highly interesting to the city dweller, while there is excellent advice for any one wishing to "do over" a room or for one who intends buying new furniture.

The authors, in giving valuable and practical aids in decorating the kitchen, say: "The seat of activity in a well-run house is usually the kitchen. This is the important center behind the scenes, upon which depends the efficient functioning of the house; and the wellbeing of its occupants." Closing pages are devoted to "Questions and Answers" for specific and individual problems. Publisher—Julian Messner. Price $4.

Scientific shopping for sheets

[*Continued from page 82*]

The warp threads are the lengthwise ones; filling threads are the crosswise ones. And you notice there's no mention of sizing. It's highly desirable to have none at all. The familiar 64 x 64 thread count sheet, you will see, is the ordinary everyday type; a guest room sheet might be 84 x 92. An 80 x 80 percale sheet is an average percale sheet.

Unfortunately, threads are not just threads—there being different grades, some short, some long, some combed, some uncombed, some well twisted, some not so well twisted. Long staple Sea Island combed cotton fibers are preferred, because if fibers are short they will fuzz up and soil easily, besides wearing out soon. Sometimes you can hold a sheet up horizontally to the light and note the amount of fuzziness. Or you may be able to get hold of a few fibers and note their length. But your reliable maker and dealer will be all ready to reassure you far more accurately on the subject by giving you an idea of the *lifetime* of *wear* to expect from the sheet. Sea Island fibers are longer than Upland, usually; a good fiber length is at least ¾ of an inch. A fair-wearing sheet will give at least three years' service. Hand-torn hems launder straightest. The weight of a household sheet may be about 3.25 ounces per square yard, as against Uncle Sam's husky Army-Navy weight of 4.6 ounces per square yard. The heavier sheets will stay fresh longer, but will be more expensive to launder. And of course, unbleached sheets are stronger than bleached ones. About that amount of sizing (material, such as starch, used to give body to the fabric), less than 1% is the thing. Naturally, if hems are alike at both ends, we can balance that disconcerting center of wear in the middle of the sheet, by shifting ends. And, oh yes—using a sheet to tie up the laundry in is the same thing as subjecting it to a year of wear.

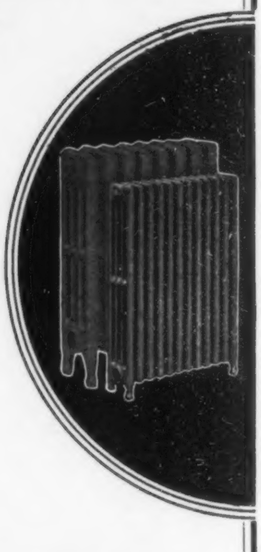
And that's your charted guide for sheets. It should help you steer the home budget bark into a snug, valueful harbor.

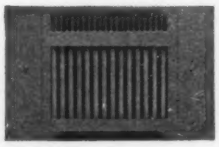
Right from our own kitchen

[*Continued from page 86*]

is as sweet as sucrose. Corn syrup—"crystal white" (about 90% corn syrup and 10% sugar syrup) is colorless, and very useful in making soft candies and some kinds of frostings because the *glucose* in it keeps them from crystallizing, or turning to sugar, too much.

Honey, made by bees from the nectar of flowers, is the sweetest of all syrups, because it contains so very much of the sweetest of all sugars, *levulose*. It is used the same as other syrups, and its unique flavor keeps it in constant demand. —ELSA MANGOLD, Dietitian American Home Kitchen.





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CARILLON (*Plant Pat. No.* 136) Destined to be one of the best loved roses of all times. Like the Carillon it rings with happiness. It is cheerful, yet restful, with its blossoms of soft, yet brilliant flame and coral tones. Best when planted in groups. You'll take Carillon into your heart.

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GLOAMING (*Plant Pat. No.* 137) The large, urn-shaped buds are carried on long stems, amply clothed with foliage. Ideal for cutting. Flowers of soft, satiny pink, with underlying shades of orange. Fragrant. Vigorous grower.

MATADOR (*Plant Pat. Applied For*) Heralded as a great red rose when shown in Europe. Blossoms are large, full, with the scarlet crimson sheen of the matador's cape. Matador brings the fire and flash of the toreador to your garden. Sturdy grower.

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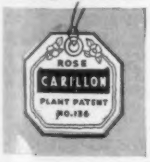

WHITE BRIARCLIFF (*Plant Pat. No.* 108) The first and only really pure white hybrid tea rose, with the finest form, since bride's roses have been grown. A supreme white rose. A vigorous bushy plant. Tremendous producer and ideal for cutting. You will be enchanted by its beauty.

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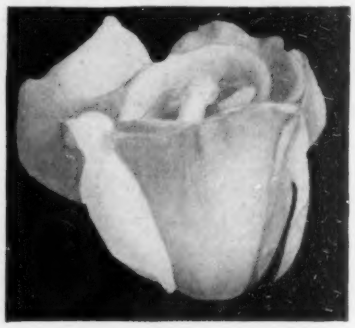
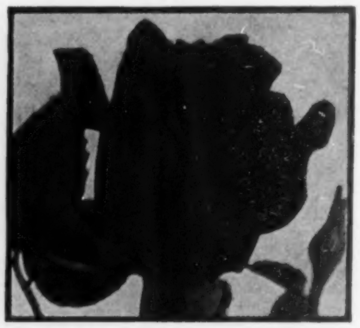
COUNTESS VANDAL (*Plant Pat. No.* 38) Most popular rose today. If limited to one variety this would be the rose to select. Vigorous, hardy.



AMELIA EARHART (*Plant Pat. No.* 63) Truly a lovely garden rose, producing a wealth of large fragrant yellow blooms. Free bloomer. Strong grower.

MARY HART (*Plant Pat. No.* 18) A superb dark red rose. Excellent for cutting. A delightful addition to any garden.



NIGRETTE (*Plant Pat. No.* 87) The sensation of the European rose world. Darkest of all roses. Blooms medium sized, fragrant.

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2501 Flaming Velvet. Rich, deep mahogany-red. Gold Medal Winner, All America Selections, 1936. Pkt. 25c.

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